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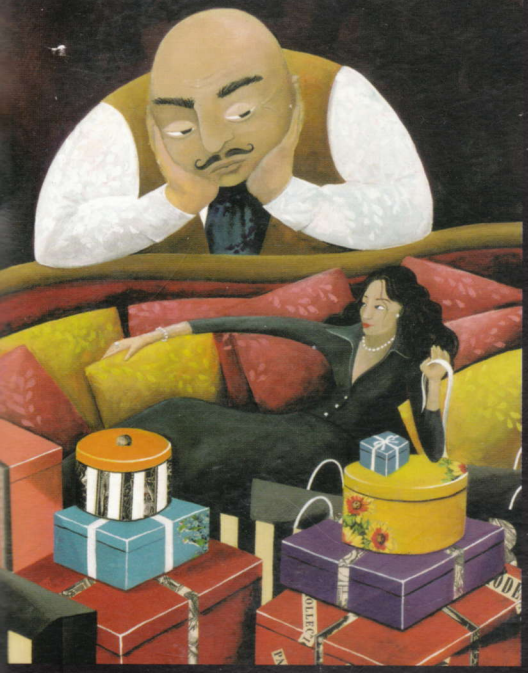

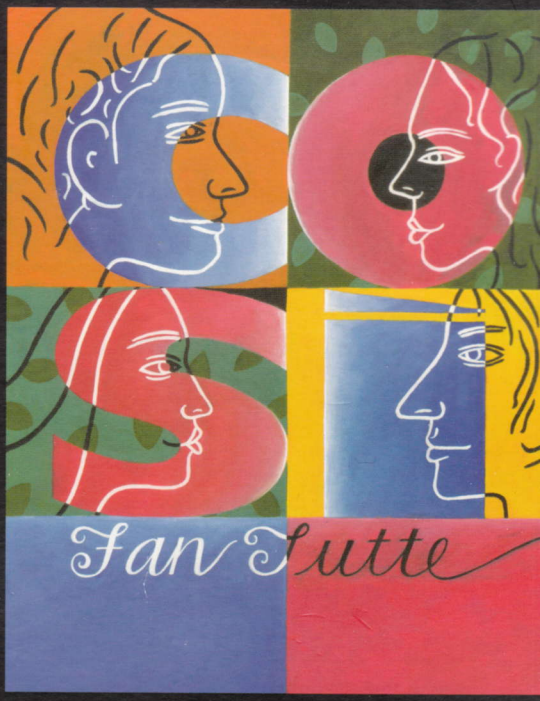

Don Pasquale

Gaetano Donizetti

25, 27, 29, 31 May & 2 June 2007
RDS Concert Hall, Dublin

7 June 2007
University Concert Hall, Limerick

COSÌ FAN TUTTE

Wolfgang Amadeus Mozart

26, 28, 30 May & 1 June 2007
RDS Concert Hall, Dublin

8 June 2007
University Concert Hall, Limerick

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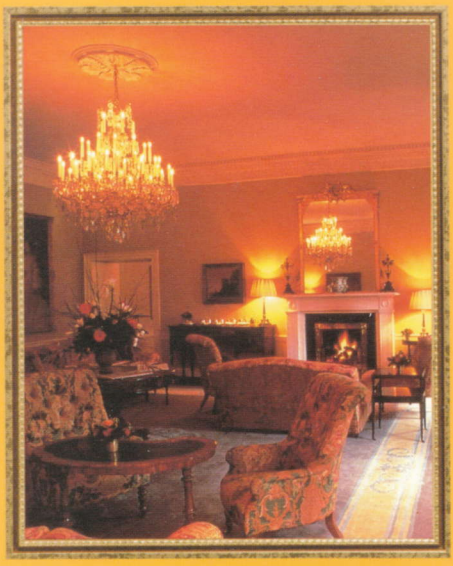

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Opera Ireland

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A welcome from Opera Ireland's new CEO

On behalf of Opera Ireland, I would like to welcome you to this season's opera performances. I hope you have a wonderful evening.

It is a genuine pleasure and honour for me to introduce myself as the new chief executive of Opera Ireland. For me this is a great opportunity to work in the greatest of all performance art forms in a very fine company, of high artistic standards, rich in tradition, and with tremendous opportunity for development and growth. I am looking forward to it enormously.

Over the last number of years, through the association of the RTÉ Concert Orchestra, I have had the pleasure of working closely with my predecessor, David Collopy and with artistic director Dieter Kaegi. Through this, as well as developing real professional friendships, I have come to admire the wonderful work of the company, and the annual miracle of producing it on exceptionally meagre resources. Now that I have actually taken up residence, met the staff and board, and begun to work closely with them and with Dieter Kaegi, I am even more enthusiastic and optimistic.

After many difficult years, I believe there are signs of real hope and possibility for Opera in Ireland. The biggest block to development in recent years has been a exceptionally low public funding investment, placing Ireland in general , and its capital city in particular firmly at the bottom of the European table in terms of the level of professional opera production that can be provided for audiences here. As a highly cultured country, and one that now has great prosperity, this should be, to be blunt about it, a source of national shame to us all.

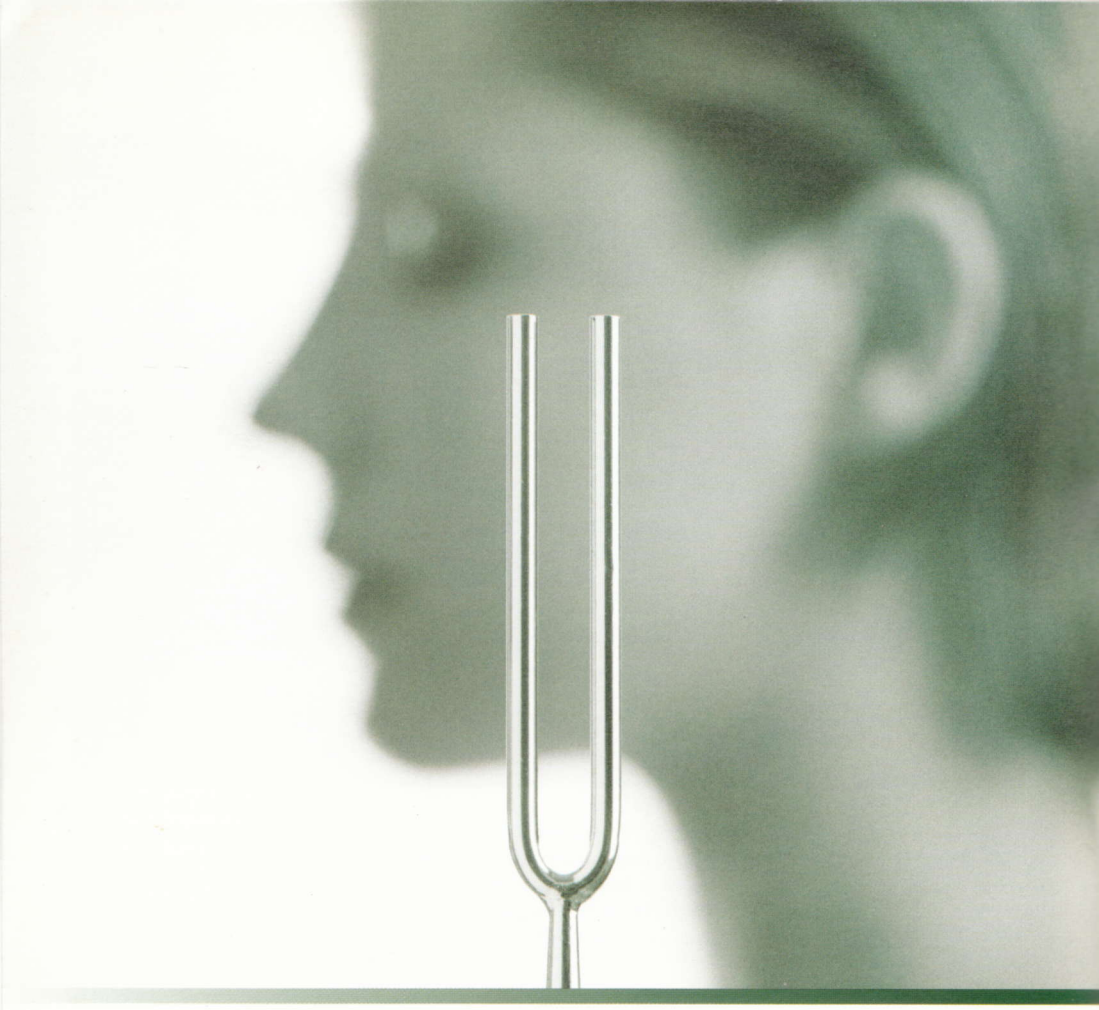
However, this current Arts Council has now brought a particular policy focus and priority to the art-form. As well as introducing a more advanced three-year rolling funding cycle (of critical importance to medium and long term planning), the Arts Council has indicated in specific terms a preparedness to significantly increase funding for opera in Ireland in the short term, and have challenged the Irish Opera companies to respond to a clear and coherent development agenda. This energy, commitment and clarity is something for which the Arts Council is to be commended. It is now about delivery. Exciting times indeed!

Opera Ireland has recently submitted a request for investment in an ambitious development plan for the period 2008 -2010. This would enable the company to present more opera and operatic activity in Dublin and also take on a regular regional profile, building on this season's visit to Limerick – Opera Ireland's first venture outside Dublin in more than twenty years. If the Arts Council responds positively with significant investment in the company, I have no doubt that the company will be able to deliver a great return for audiences in Dublin and beyond.

Opera companies exist to bring enrichment, entertainment and enjoyment to their audience. It is you, the audience, who make the sense of occasion, and provide the essential ingredient for the moments of magic that make opera such a compelling and powerful experience. I hope *Cosi* and *Don Pasquale* will be an enjoyable and moving experience for you. I very much hope that you will come to join us next Autumn for the first Opera Ireland performances at the refurbished Gaiety Theatre, and if you are not already, that you will become a regular audience member, and perhaps even 'join the family' by becoming a member of Opera Ireland, as we set out to build a fully-fledged National Opera company in the years to come. Without you, there is no opera!

With best wishes,

Niall Doyle
Chief Executive
Opera Ireland



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A welcome from Opera Ireland's Artistic Director

Dear Members and Friends

Due to the refurbishment of the Gaiety Theatre, Opera Ireland's Spring Season will take place in the beautiful and atmospheric RDS Concert Hall.

A suitable repertoire for this venue had to be carefully considered. Given the intimacy of the venue, we had to choose two operas with a small cast, a small chorus and had no requirement for extra players or additional orchestral augmentation.

Another consideration was, that both operas needed to be staged using a single set with minimal changes.

Taking all of this into account, many operas had to be ruled out, Verdi, Puccini, and any substantial contemporary piece could not be performed in a satisfactory way at the RDS.

However, I am sure that the two productions we are bringing to you this season, Gaetano Donizetti's Don Pasquale and Wolfgang Amadeus Mozart's Così fan tutte will appeal to our members as both are favorites with audiences all over the world and have not been performed by Opera Ireland for many years.

Bruno Schwengl, who has created many productions for Opera Ireland in the past, has adapted the RDS Concert Hall and has built wonderful, poetic and theatrical sets aswell as creating stylish costumes for the two shows.

Well known theatre director, Gavin Quinn, will debut with Opera Ireland and will direct a young, international cast in Così fan tutte,

One of our audience's favorite singers, Belgian baritone Marcel Vanaud (he recently sang Rigoletto and Scarpia for OI), has returned to Dublin to debut in the title role of Don Pasquale.

We are looking forward to touring both of these operas to University Concert Hall, Limerick in early June and we hope that this tour will be the beginning of regular Opera Ireland activities outside Dublin.

I hope you enjoy our Spring season productions presented in this wonderful venue, and that you discover some of the most talented singers and musicians in these two magical operas.

Finally, I would like to take this opportunity to welcome on board our new Chief Executive, Niall Doyle and I look forward to working with him in the future.

I hope you have a lovely night with Opera Ireland at the RDS Concert Hall.

Dieter Kaegi
Artistic Director
Opera Ireland

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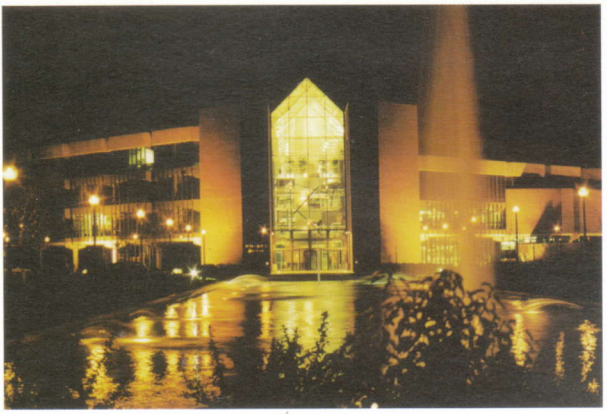
Oi NEWS

OPERA IRELAND APPOINTS NEW CHIEF EXECUTIVE

Ireland's premier opera company is delighted to welcome on board its new Chief Executive, Niall Doyle who has joined the company in time for the Spring season.

Prior to his appointment as CEO to Opera Ireland, Niall was Executive Director of RTÉ Performing Groups and was responsible for the direction and management of the RTÉ National Symphony Orchestra, RTÉ Concert Orchestra, RTÉ Vanbrugh Quartet, RTÉ Philharmonic Choir and Cór na nÓg. Prior to that he was Chief Executive of Music Network, the national music development agency.



OPERA IRELAND TOURS TO LIMERICK

The company will tour both productions for the first time in 20 years to Limerick where they will be staged at the University Concert Hall on Thursday 7th and Friday 8th June.

Many of the world's finest artists have performed at UCH and as a result it has established itself as a major venue for artists touring Ireland, and is also the permanent home of the Irish Chamber Orchestra.

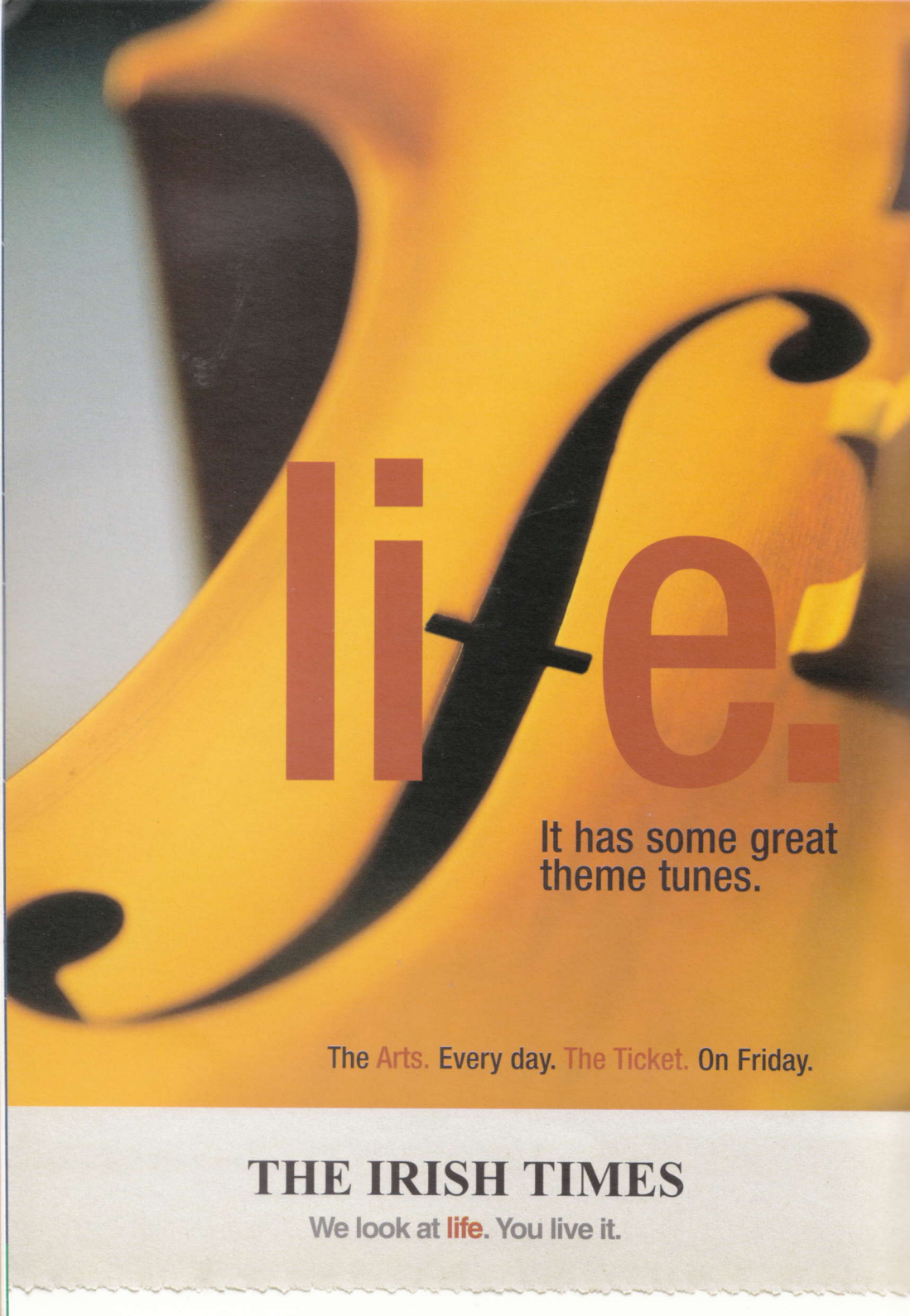
HIGH DRAMA AND FASHION AT OPERA IRELAND'S SPRING SEASON 2007

In another first for the company, a number of the principal cast members from both productions will be dressed in designer labels including Lanvin, Gucci, Prada, Dolce & Gabanna, Diane Von Furstenberg, Paul Smith, Pucci among others sourced from Brown Thomas Dublin.

D&G GUCCI Paul Smith

AWARD WINNING THEATRE DIRECTOR, MAKES OPERA IRELAND DEBUT WITH OPERA IRELAND

Gavin Quinn of Pan Pan Theatre Company will make his Opera Ireland debut this season with a young, international cast in *Così fan tutte*. Gavin is just back from Beijing where he created and directed the first-ever Chinese language version of *Playboy of the Western World*.



THE IRISH TIMES

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OI NEWS

NATIONAL CHAMBER CHOIR ENGAGED FOR OPERA IRELAND'S SPRING 2007 SEASON

The National Chamber Choir of Ireland presents 17 of Ireland's finest singers and is widely regarded as Ireland's most distinguished choral ensemble. It is celebrated both nationally and internationally for its fresh, innovative and invigorating sound and its dedication to performing the finest vocal music old and new. It has developed a standard of performance which is at the pinnacle of its genre, regularly premiering Irish and International work, written for the NCC by esteemed composers.

The National Chamber Choir of Ireland tours Ireland twice yearly, Spring and Autumn, bringing with it an opportunity for Irish audiences nationwide to experience the cutting edge of choral music and vocal performance. As well as this, the choir undertake two concert series per year – the Summer Series and the Winter Series. Both take place in the National Gallery of Ireland and Queen's University Belfast – the choir's respective performance homes. In recent years, the choir has participated in significant international touring including programmes in Brazil, China, the Czech Republic, Poland and the Lebanon.

OPERA IRELAND RETURNS TO THE GAIETY FOR ITS WINTER SEASON IN NOVEMBER 2007

Opera Ireland will return to the Gaiety for its Winter season in November with its productions of Giacomo Puccini's *Turandot* and the Irish premiere of Jake Heggie's, *Dead Man Walking*. Our Winter season will open with *Turandot* on the 17th of November followed by the opening night of *Dead Man Walking* on the 18th and will run for nine nights to the 25th of November.

OPERA IRELAND NEEDS YOUR SUPPORT - MEMBERSHIP OF THE OPERA CIRCLE

Membership of the Opera Circle allows individuals to become stakeholders in Opera Ireland. Our members are our lifeblood, providing both financial and moral support. Our members are kept informed of our activities through a bi-annual magazine and we have two staff members with responsibility for taking care of these, our closest customers.

There are three levels of membership, each of which carries an impressive detail of benefits ranging from priority booking to invitations to our Foundation night with pre-opera champagne and opening night best-in-house tickets. For further information on how to become a member and support the development of opera in Ireland please contact Opera Ireland on 01 478 60 41.

WITNESS ASIA'S AGE-OLD CUSTOMS AND TRADITIONS

Open your eyes to all the cultures of Asia – Malay, Chinese, Indian and those of other ethnic groups – and see different customs, traditions and art forms that have been around for centuries, like the Silat – an ancient form of Malay martial arts. There are also so many festivals to take part in – Eid-ul-Fitr, Chinese New Year, the Diwali festival of lights, just to name a few. If you want a colourful, cultural experience, the time is now, the place is Malaysia.

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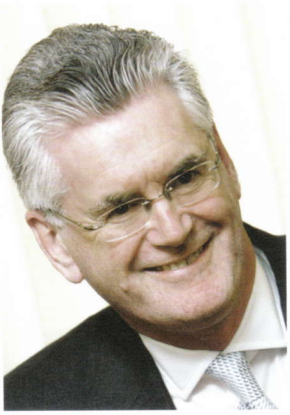

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"PricewaterhouseCoopers is delighted to be associated with Opera Ireland in helping to bring Don Pasquale, one of the world's finest Operas, to Ireland. We hope that our support assists in furthering Opera production in Ireland as well as helping develop young Irish Opera talent. We wish you an enjoyable evening."

Donal O'Connor
Senior Partner
PricewaterhouseCoopers

Don Pasquale - 25th May

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"Key Capital is pleased to sponsor Opera Ireland and play a part in the development of the Arts in Ireland. Their superior standards reflect values that we admire.
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Conor Killeen
Key Capital

Così fan tutte - 26th May

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Sean Green, Managing Director
BMW Group Ireland

Don Pasquale - 27th May

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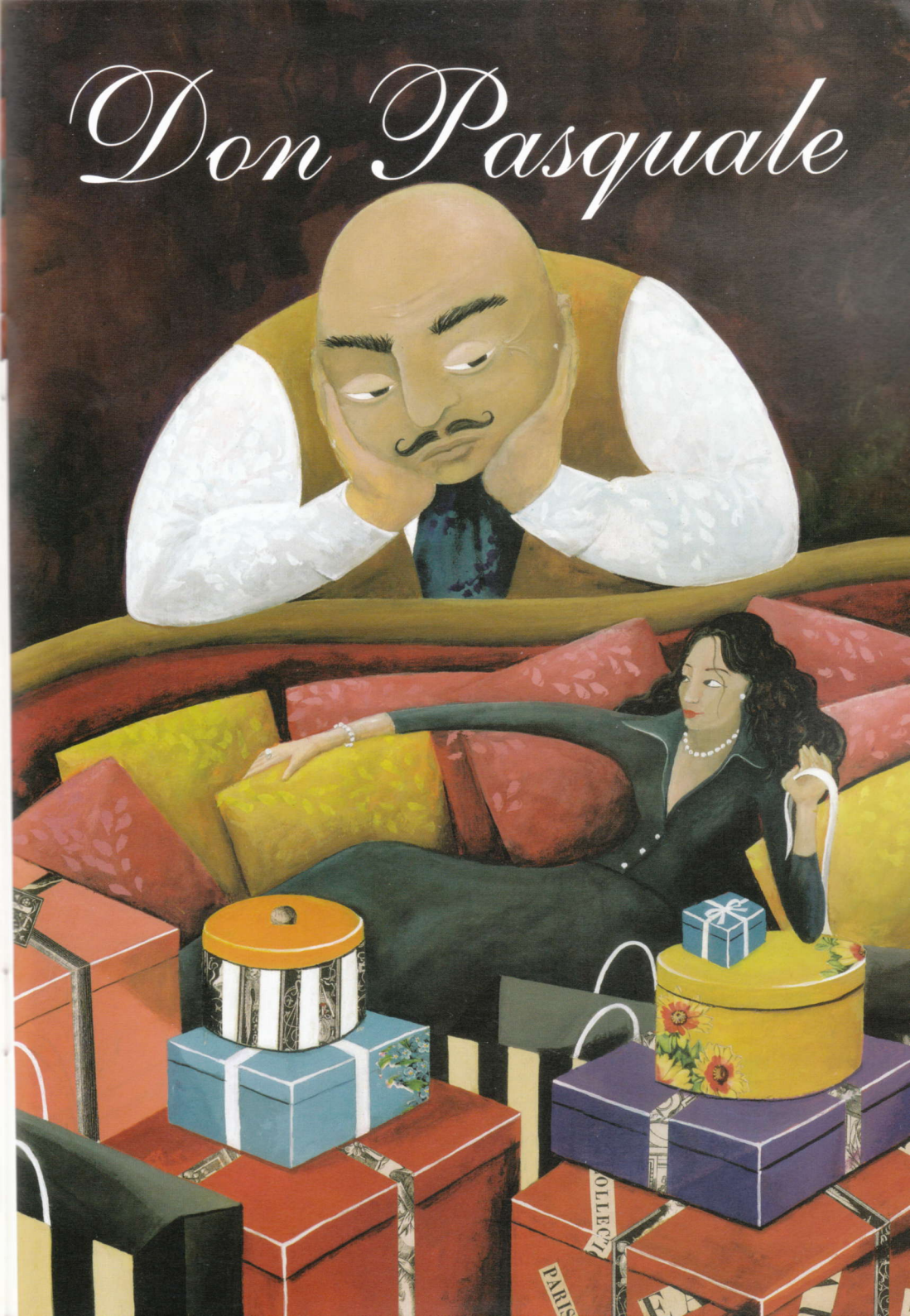
Don Pasquale



Opera Ireland

presents

Don Pasquale

Gaetano Donizetti

Sung in Italian with English Surtitles

CONDUCTOR:	Gianluca Martinenghi
DIRECTOR:	Dieter Kaegi
DESIGNER:	Bruno Schwengl
LIGHTING DESIGNER:	Thomas Märker
ASST. DIRECTOR:	Lutz Schwarz
REPETITEUR:	Mairead Hurley

RTÉ Concert Orchestra
by kind permission of the RTÉ Authority

National Chamber Choir
(Opera Ireland Chorus Master: Cathal Garvey)

RDS Concert Hall, Dublin
25, 27, 29, 31 May & 2 June 2007

University Concert Hall, Limerick
7 June 2007

There will be a 20 minute interval after Act II

Surtitle Translation
Tim Tyrrel
by arrangement with the Royal Opera, Covent Garden

CAST

DON PASQUALE:	Marcel Vanaud
NORINA:	Silvia Colombini
ERNESTO:	Jud Perry
DR. MALATESTA:	Enrico Marrucci
NOTARY:	Martin Higgins

opera europa

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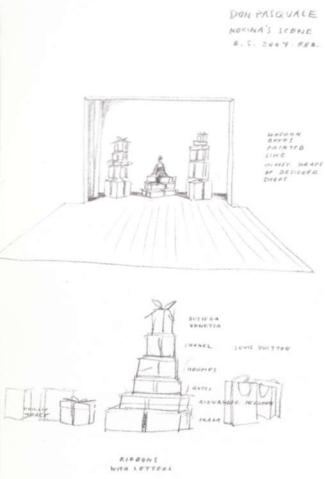
The instant the mock wedding ceremony is completed, however, the sweet and demure "Sofronia" turns into the wife from Hell. She reveals herself as a wilful, sharp-tongued spendthrift who quickly makes her husband's life a misery.

Don Pasquale

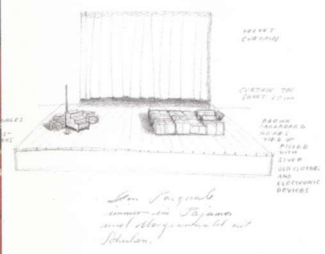
The plot at a glance

Don Pasquale is a crusty and wealthy old bachelor who does not approve of his nephew Ernesto's courtship of the attractive but penniless young widow Norina. To thwart Ernesto, Pasquale decides to get married himself and he enlists the help of his friend Dr Malatesta in finding a suitable bride. Malatesta knows just the girl, his own sister Sofronia, She is a shy and beautiful young woman who will make him a loving and obedient wife. Pasquale can hardly wait to meet this paragon. Now, "Sofronia" is in fact Ernesto's intended Norina, whom Malatesta persuades to pretend to marry the old man in order to teach him a lesson. He coaches her in the art of deception before introducing her to his old friend.



The instant the mock wedding ceremony is completed, however, the sweet and demure "Sofronia" turns into the wife from Hell. She reveals herself as a wilful, sharp-tongued spendthrift who quickly makes her husband's life a misery. Expensive hats, gowns, and furs appear and scores of newly-employed servants rush back and forth as the bewildered Pasquale sorts through a mountain of bills.

When Pasquale forbids "Sofronia" to spend the evening at the theatre alone, she smacks his face and flounces out. As she goes, she "accidentally" drops a letter from an unnamed admirer inviting her to meet him in the garden after dark. Don Pasquale sends for Doctor Malatesta, who suggests that they surprise "Sofronia" with her lover and force her to agree to a divorce.



Later that evening, Ernesto serenades Norina before joining her in a beautiful love duet. When they are disturbed by Pasquale and Malatesta, the doctor gently explains to his horrified old friend that tricking him was the only way to keep him from making a fool of himself. Pasquale considers humiliation a small price to pay for returning to his comfortable bachelor lifestyle. He gives the lovers his blessing, and all join together in a final ensemble extolling the wisdom of elderly gentlemen acting their age.

Opera buffa's *brand of down-to-earth wit and social satire was to prove so revolutionary that its repercussions were eventually felt not only all through Italy, but way beyond its borders.*

Laughter on the Lyric Stage

For over a hundred and fifty years, from the mid-1600s to the late-1700s, the lyric stages of Europe were dominated by the grand style known as *opera seria*. But while serious opera ruled the roost, a rival style emerged in Italy that by 1750 led the world of opera in a new and exciting direction. This was comic opera or, to give it its Italian name, *opera buffa*.

Opera buffa's brand of down-to-earth wit and social satire was to prove so revolutionary that its repercussions were eventually felt not only all through Italy, but way beyond its borders, prompting composers across Europe to try their hand at this new Italian style.

Comedy had been part of the operatic mix right from its birth in Florence at the start of the 17th century. Monteverdi included comic servants and other farcical characters in his early classical dramas. His successor Francesco Cavalli also used a comic element as light relief in his high tragedies. This balance of drama and comedy continued until the poet and librettist Pietro Metastasio saw fit to purge all tragic works of any incongruous humour or farce to create operas with an unequivocally serious tone – *opera seria*. Any humour was then banished from the opera proper to the *intermezzi* performed between the acts.

Through Scarlatti's influence, students of music from all over Italy flocked to the conservatories of Naples rather than Venice – the birthplace of opera seria *– and Naples became a thriving theatrical centre.*

Alessandro Scarlatti, the first important composer of *opera seria* – he produced more that 60 of them – was largely responsible for the establishment of Naples as the operatic centre of Italy in the first half of the 18th century. Through Scarlatti's influence, students of music from all over Italy flocked to the conservatories of Naples rather than Venice – the birthplace of *opera seria* – and Naples became a thriving theatrical centre. At first mainly Venetian and Roman operas were performed there, but soon Neapolitan composers began to develop their own individual style. Then, in 1709, one of the theatres in Naples put on the first *opera buffa* and it proved so successful that regular seasons of comic opera continued. Comic opera did not exactly spread by leaps and bounds immediately though – the highly serious plots of *opera seria*

By the 1760s in Italy opera buffa *had developed into polished, full-length social comedy. This was first achieved in Venice, mainly through the efforts of one man, the eminent playwright Cario Goldoni*

predominated in popularity in most theatres and did so for many years. But the clownish *buffa* style flourished, especially in the form of the *intermezzi,* and in these the Neapolitans excelled.

One *intermezzo* in particular was destined to capture the imagination of audiences wherever it was performed. Pergolesi's *La serva padrona (The Maid as Mistress),* which was first performed in Naples in 1733, encapsulates all the elements of Neapolitan *opera buffa* in a high spirited inter-act comedy that tells the story of a cunning young maidservant who tricks a wealthy old man into marrying her. This short work contains, in distilled form, all the characteristics of *opera buffa,* both musical and dramatic, such as the sending up of human foibles whether stupidity, vanity, miserliness or affectation by an underling who, through quick wit or common sense, invariably triumphs in the end. These elements proved to be the essence of *opera buffa's* success.

By the 1760s in Italy *opera buffa* had developed into polished, full-length social comedy. This was first achieved in Venice, mainly through the efforts of one man, the eminent playwright Cario Goldoni (1707-1793). As well as being an important reformer of spoken drama, Goldoni had a profound effect on the course of musical comedy and can be credited with its subsequent huge rise in popularity. A few years after the arrival of the first Neapolitan *opera buffa* in Venice in 1743, Goldoni produced his own Venetian brand of comic opera in collaboration with the composer Baldassare Galuppi. This was the start of a whole series of comedies which took the standard characters of the *Commedia dell'arte* tradition and injected them with new life so that they became refined and rounded characters who expressed themselves through witty dialogue, rather than by improvised action and cliched situations. With Goldoni, nuance of character was expertly handled and he used it to expose and ridicule human nature. The result was social satire – brilliant comedy on the morals and manners of the Venetian society in Goldoni's day. In his plays and libretti, Goldoni also managed to break out of the *Commedia* type mould, with its impossible coincidences and clumsy ironies – the action became speedy, plots more straightforward.

In short, Goldoni's libretti represented a highly developed form of *opera buffa* and, for the most part, the innovations he made proved highly popular. By the time he died, Goldoni had produced no less than 250 plays and libretti, a valuable legacy which provided a mainstay for the still-to-come Italian comic masterpieces of Mozart, Rossini, Donizetti, Verdi and Puccini.

Gaetano Donizetti

A masterwork of comic opera

The impressive catalogue of operas by Gaetano Donizetti contains far fewer comedies than tragedies. In the early part of his career he sometimes produced a *farsa* in one act or a *buffa* in two, but the years of his maturity (before his decline and death from a syphilitic degeneration) brought three masterworks of comic opera which were widely acclaimed at the time and continue to delight successive generations of both singers and audiences. They are *L'elisir d'amore* (1832), *La fille du regiment* (1840) and, the last but two of his operas, *Don Pasquale* (1843).

Although all three are essentially Italianate to our ears, they have a French connection to a greater or lesser degree. *L'elisir* was an Italian adaptation from a French libretto by Eugene Scribe; *La fille du régiment* was originally composed in French for a first production in Paris; and *Don Pasquale,* though setting an Italian text in which the composer himself had a hand, was also composed for Paris, where it was first performed at the Théâtre Italien on 3 January 1843.

The 'clamorous success' reported of that occasion was as much due to the singers as well as the composer, for Donizetti had the good fortune to write for a quartet of acknowledged stars of their time: the soprano Giulia Grisi, the reigning diva of Italian opera (and cousin to the ballerina Carlona Grisi, the first Giselle] 18 months previously); the tenor Giovanni Mario, Grisi's longtime partner on and off stage, but whom she was legally unable to marry; Antonio Tamburini, a baritone of phenomenal technique, and the bass Luigi Lablache, who put his generous size to astute comic effect.

The day after the premiere Donizetti wrote about it to his brother-in-law and told him that the opera had been 'immense trouble (11 days)'. Although this was a perhaps ironic exaggeration for the overall work, which took two months, we now know he had recourse to some self-borrowing for a couple of the arias, and for the lilting waltz-tune in the chorus of servants who make so brief but effective an appearance, he had to send to Countess Merlin, a Parisian society hostess, to copy it back from her album where he had first inscribed it.

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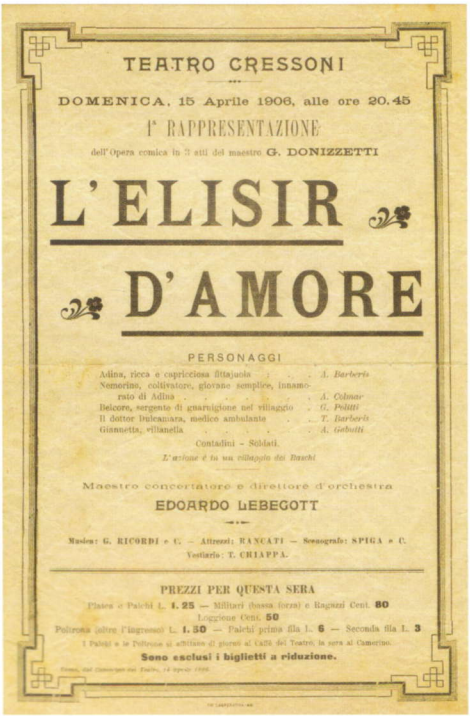

TEATRO CRESSONI

DOMENICA, 15 Aprile 1906, alle ore 20.45

1ª RAPPRESENTAZIONE

dell'Opera comica in 2 atti del maestro G. DONIZZETTI

L'ELISIR D'AMORE

PERSONAGGI

Adina, ricca e capricciosa fittajola . . . . A. Barberis
Nemorino, coltivatore, giovane semplice, innamorato di Adina . . . . A. Colmar
Belcore, sergente di guarnigione nel villaggio . G. Polliti
Il dottor Dulcamara, medico ambulante . . . T. Barberis
Giannetta, villanella . . . . . A. Gebutti

Contadini - Soldati.

L'azione è in un villaggio dei Baschi

Maestro concertatore e direttore d'orchestra

EDOARDO LEBEGOTT

Musiche: G. RICORDI e C. — Attrezzi: RANCATI — Scenografo: SPIGA e C.
Vestiario: T. CHIAPPA.

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Sono esclusi i biglietti a riduzione.

We also know from Giovanni Ruffini that he was given a hard time over the libretto (from which he withdrew his name), writing home that Donizeni expected him to provide text for setting 'not every day, as I do, but every hour. His facility and fruitfulness are prodigious. He will dash off a long duet in an hour; it will be beautiful, what is more.'

Donizetti picked his own subject from an existing librello for *Ser Marc' Antonio,* an 1810 opera by Stefano Pavesi at La Scala, Milan, which already had a continuing success for some years. It was a relatively daring choice to try another version of this at a time when new operatic directions were being charted – by Verdi in *Nabucco* the previous year and *I lombardi* a month after *Don Pasquale,* and by Wagner with *Der fliegende Holländer* at Dresden on the very eve of Donizetti's premiere. But Donizetti too had something different: his comedy was played in the 'modem dress' of the day, not in historical costume.

Don Pasquale has been called 'the last *opera buffa',* and while it superficially adheres to the long-standing mould of that genre in its character-drawing and interplay of intrigue and disguise, there arc significant variations of musical structure and disposition that point forward to the much later comedies of Verdi's *Falstaff* and Puccini's *Gianni Schicchi.*

In William Ashbrook's excellent study, *Donizetti and his Operas* (Cambridge, 1982), the author describes Pasquale as 'a fascinating mixture of conventional and unconventional solutions to traditional situations'. He instances the string chords that support recitative instead of a keyboard, the turning of a double aria into a continuing duet, the splitting of smooth cavatina and florid cabaletta belween two characters, the simplification of the usual mid-point ensemble into a concentrated quartet of principals, and much else.

The soprano has the beguiling two-part aria in scene two, where she moves from graceful sentiment as she quotes from the romantic novel she is reading, to lively wit and feminine wiles as she appraises her own character. The tenor has the offstage serenade in the second scene of Act III, known the world over as "Com'e gentil", but also the lambent eloquence of "Sogno soave" in Act I when he first begins to think that his love's young dream may be shattered, and his ultimate blissful duet with the soprano is the equal of anything in Bellini.

For the baritone and bass I need only point to the former's seductively elegant praises of the bride he proposes for Pasquale in the opening scene, or the latter's prancing out- burst in 3/8 time at the prospect of such a partner, to show how instantly Donizetti gives them musical personality. Their famous duet in the last scene, after our sympathies have been turned towards Pasquale by his supposed bride's actual slap in the face, ends in brilliant and rapid 6/8 patter, the singers knowing they must summon enough breath for a customary encore.

Noël Goodwin

An abundantly prolific composer

Opera in 19th-century Italy was a flourishing business in which many hundreds of composers plied their trade. In recent times there has been a resurgence of interest in the operas of hitherto forgotten composers of the period. The works of Mayr, Pacini and others are beginning to appear in festival and opera house listings, and Wexford has mounted no less than four operas by Saverio Mercadante. But the names that continue to loom largest in our time are Gioachino Rossini, Vincenzo Bellini, Gaetano Donizetti and Giuseppe Verdi. And by far the most industrious of these four is Donizetti (1797-1848), whose tally of more than 60 stage works far outstrips Bellini's dozen, Verdi's 28 and Rossini's 39.

Donizetti, a near contemporary of the short-lived Bellini, was the main link between Rossini, his elder by five years, and Verdi, who was 16 years younger. Born on 29 November 1797 in the north Italian town of Bergamo, and baptised Domenico Gaetano Maria Donizetti, he was the fifth of six children, and his parents seem to have been desperately poor; his father, Andrea Donizetti, worked as a small tradesman or porter, and the large family was brought up in a basement. But despite the fact that within living memory there had been no musicians in the Donizetti family, two of the boys showed talent and managed to acquire a musical education. Guiseppe Donizetti, nine years older than Gaetano, became a military bandsman and eventually transformed himself into Donizetti Pasha of Constantinople, Chief of Music to the Ottoman Imperial Armies. Gaetano's career however was less exotic than his brother's. In 1806 he was among the first pupils at the free music school which had just opened at Bergamo. The professor of composition, Johannes Simon Mayr, himself an opera composer of some note, recognised Donizetti's potential and took him under his wing. After Donizetti left the school in 1814, it was Mayr who arranged for him to study at Bologna with Rossini's teacher, Padre Mattei.

On his return to Bergamo, late in 1817, Donizetti seems to have been at a loose end – although, characteristically, he made the most of his leisure by composing a good deal of instrumental music. Then, in the following year, an impresario named Paolo Zancla arrived in Bergamo on tour with his company. Zancla needed a new opera for the company's opening in Venice, and was persuaded to give the commission to the promising local composer. Donizetti composed the opera to a libretto written by a student friend,

This painting depicts a scene from Walter Scott's novel, The Bride of Lammermoor. The libretto of Gaetano Donizetti' well-known opera was based on this novel.

Bartolomeo Merelli, and it was successful enough to lead to further occasional commissions, mostly for Venetian theatres.

Donizetti's real breakthrough, though, came when Mayr passed on to him a commission he could not fulfill himself. The resulting opera, *Zoraida di Granata,* was staged in January 1822 at the Argentina Theatre in Rome, where Rossini's *Barber* had received its earliest performances. Donizctti's work enjoyed the kind of triumph composers dream about – when he left the theatre with his leading tenor, it was to an accompaniment of fanfares and cheers down an avenue lined with torches in their honour!

More prosaically, the success of *Zoraida* led to a spate of commissions and enabled Donizetti to become a full-time operatic composer. He now led the same kind of strenuous life as Rossini had done before him, in effect stepping into the master's place at Naples, which Rossini had just left for Vienna. As well as Naples, Donizetti worked at Rome, Genoa and Palermo, turning out farce, comedy, melodrama and tragedy to order; between 1822 and 1830 he composed no less than 26 operas! The speed at which he worked became legendary – and even if the legends are not literally true, they convey something of the amazement with which contemporaries viewed Donizetti's productivity. He was said to have composed the last act of one of his later operas, *La Favorite,* in four hours.

Donizetti described his life as one of 'Little cash and much toil. But patience: if I can gain great honour I shall be well rewarded'. As this suggests, Donizetti was a straight-forward, good-natured man, and he appears to have been almost universally liked. He adored his wife, Virginia Vasselli, whom he married in 1828, though difficult pregnancies soon affected her health and none of their children survived infancy. He was also a generous colleague, even enthusiastic about the rising star of the late 1820s, Vincenzo Bellini, who commanded higher fees than he did and was already famous abroad. By contrast, Bellini had a near-paranoid conviction that other composers, including Donizetti, were intriguing against him.

Donizetti's chance for international fame came in 1830 with *Anna Bolena,* the first performance of which he described to his wife in a letter as 'Success, triumph, delirium'. After its rapturous reception at Milan, the opera was acclaimed as Donizetti's masterpiece in Paris, Madrid, Vienna and London. Like Rossini and Bellini, Donizetti skillfully exploited the 'romance' of British history, which had become popular on the Continent through the vogue for Sir Walter Scott's historical novels. To Italian ears, characters such as Anna Bolena (Anna Boleyn, Henry VIII's unfortunate second wife) and Maria Stuarda (Mary, Queen of Scots) were both exotic and tragic figures.
His European fame made little change in

Donizetti's chance for international fame came in 1830 with Anna Bolena, *the first performance of which he described to his wife in a letter as 'Success, triumph, delirium'. After its rapturous reception at Milan, the opera was acclaimed as Donizetti's masterpiece in Paris, Madrid, Vienna and London.*

Donizetti's life. He was still forced to work under pressure; he and his finest librettist, Felice Romani, are said to have created both the 'book' and music of one of their finest comedies, *L'elisir d'amore,* in a fortnight. Donizetti continued at the Conservatory and worked for the San Carlo Theatre between engagements elsewhere; his only trip abroad during this period was to Paris in 1835, where his *Marino Faliero* was put on immediately after his rival Bellini's brilliant *I puritani,* and was coolly received.

A few months later, in September 1835, *Lucia di Lammermoor* gave Donizetti his greatest Neapolitan triumph, harrowing audiences with one of the great 'mad scenes' for which he was becoming famous. *Lucia,* based on Scott's novel *The Bride of Lammermoor,* has remained easily the most popular of Donizetti's tragic operas. Paradoxically, Donizetti, a master of comedy, was also a pioneer of romantic tragedy in Italian opera, fighting several battles with the nervous censors of reactionary Italy, who were so fearful of subversion that they even demanded that every story should be made innocuous by providing it with a happy ending!

Unlike Rossini, Donizetti seems to have been reluctant to exploit his fame by working in the great European operatic centres. But Naples gradually lost its attractions for him. His wife died before she was 30 during a cholera epidemic in 1837; he failed to obtain the directorship of the Naples Conservatory and finally, another quarrel with the censor made his mind. He accepted an invitation to compose the Paris Opéra, and arrived at the French capital in October 1858. He was evidently tired and disillusioned, for he went with the intention of following Rossini's example – earning as much as he could and retiring as soon as possible.

Donizetti had no Italian rival in Paris, since Rossini had retired long before, and his younger contemporary, Bellini, had died suddenly at the age of 34 in 1835. By a mixture of adaptations and original works Donizetti soon dominated French opera, arousing the jealousy of native composers including the great Berlioz. The first night of one of Donizetti's finest comedies, *La fille régiment,* was disrupted by displays of organised hostility, but the piece nevertheless became a public favourite.

After two years in France, Donizetti produced more operas for Italian theatres and then went on to Vienna, where his sometime librettist, Merelli, was now running the principal opera house. His new work, *Linda di Chamounix,* was another triumph, and he was honoured by the Emperor himself, who appointed him Master of the Imperial Chapel. Back in Paris, Donizetti proceeded to create his comic masterpiece, *Don Pasquale,* reverting to his native Italian for the libretto. The performance at the Théâtre-Italien in January 1843 was a glorious success.

Donizetti now held a position of European supremacy comparable to Rossini's a few years before. But although he continued to move between Paris and Vienna, his health was deteriorating fast. In rapid succession he became incoherent, unstable and paralysed as the effects of a disease of syphylitic origin began to take hold of him. Then in October 1847, after a year and a half in a French sanatorium, Donizetti was taken home to Bergamo. He died there on 8th April 1848, after months of being helpless and virtually speechless.

Don Pasquale Biographies

Silvia Colombini – Soprano (Italy) *Norina*

Roman-born Silvia Colombini studied with her composer grandfather Giancarlo Colombini, then worked for three years as a violinist before changing to singing, using a technique directly derived from the violin. She studied with Hagint Vartanian in Rome and Ruthilde Boesch in Vienna and made her debut as Adele in *Die Fledermaus* in Vienna. In 1999 she moved to Essen in Germany, from where she began her international career, working with conductors Dennis Russell Davies, Milan Horvat, Friedemann Layer, Miguel Gomez Martinetz and Zoltan Pesko in the roles of Norina, Gilda, Gretel, Despina and Susanna. In 2001 she made her Italian début in *Teatro Regio Torino* singing Cordelia in Aribert Reimann's *Lear* directed by Luca di Ronconi. Other roles in her repertoire include Mozart's Blonde and Queen of Night, Bellini's Amina, Donizetti's Adina, Delibe's Lakmé and Verdi's Oscar. In August 2003 she sang in Strauss's *Die Ägyptische Helena* at the Festival of Salisbury. Her other assignments outside Italy and Germany have taken her to Switzerland and Japan.

Martin Higgins – Baritone (Ireland) *Notary*

Martin Higgins, who sings regularly with Opera Ireland, was born in Dublin and studied there with Veronica Dunne, in Sienna with Carlo Bergonzi and at the National Opera Studio in London. He has also sung with Castleward, Co-Opera, Anna Livia, OTC, WNO, Scottish Opera, Chelsea Opera Group and Opera Europa at Holland Park, Stowe Opera, Opera Interludes and Scottish Opera-Go-Round. His repertoire includes Publio in *La clemenza di Tito;* Malatesta in *Don Pasquale;* Sid in *Albert Herring;* Mozart's Guglielmo and Alfonso, Germont in *Traviata;* Marcello and Schaunard in *Bohème;* Sharpless in *Butterfly;* Rambaldo *La Rondine;* Silvio in *Pagliacci;* Bernadino in *Benvenuto Cellini;* Enrico in *Lucia;* Belcore in *L'elisir d'amore;* Figaro and Bartolo in *Il barbiere di Siviglia*; Escamillo in *Carmen;* Robert Harley in Wilson's *A Passionate Man*; Roucher and Fouchier Tenville in *Andrea Chenier;* and the title role in *Eugene Onegin.* He also has wide experience of operetta and has sung frequently in recital and oratorio.

Enrico Marrucci – Baritone (USA) *Malatesta*

Enrico Marrucci was born in the USA in 1968 and, after graduating in Chemical Engineering in Napoles, started his career with the Spoleto Competition in 1996. After his Spoletto debut as Ford in Verdi's *Falstaff* he was engaged by several main Italian opera houses, including Turin, Genoa, Trieste, Palermo, Rome, Naples, Verona, Cagliari and Livorno as well as in other European locations like Valladolid, Bonn and Vienna, where he sang alongside Carreras, Kabaivanska, Raimondi, Alagna, Dessì, Corbelli and Serra. Apart from Malatesta, his repertoire includes Belcore, Leporello, Papageno, Marcello, Silvio, Sharpless, Ping, Falke, Escamillo, Valentin, Gugliemo and John Plake as well as Verdi's Melitone, Conte di Luna, Rigoletto, Ezio, Germont, Macbeth and Don Carlo in *Forza del destino.* He has also sung Tonio in *Pagliacci* and the four villains in *Hoffmann.* His DVDs include *L'Elisir d'Amore* on TDK and *Pagliacci* (with Roberto Alagna) on DG. On Kicco Music CDs he can be heard in *La rondine* and *Les contes d'Hoffmann.*

Jud Perry – Tenor (USA) *Ernesto*

Tennessee-born Jud Perry made his European debut as Mozart's Tamino at the Hessisches Staatstheater Wiesbaden in December 2005 and earlier this year sang Rossini's Ramiro there. In 2005 he was a finalist in the Belvedere Competition in Vienna, made his Kennedy Center (Washington D.C.) debut and completed a Master's Degree in Vocal Performance at Rice University in Houston, Texas. He also won first place at the 2005 Metropolitan Opera Regional Auditions, and appeared in New York as a national semi-finalist. At the Aspen Music Festival & School he took part in the intensive Art Song & Vocal Chamber Performance programme, and received two Fellowships. In June of 2001 he studied voice intensively with Nicolai Gedda in Switzerland. Jud Perry's repertoire includes Peter Quint in *The Turn of the Screw* and lyric tenor roles in *Die Zauberflöte*, *Idomeneo*, *Croesus*, *Carmen*, *Pirates of Penzance*, *The Tender Land* and *Amahl and the Night Visitors.* He also sings extensively in concert and oratorio.

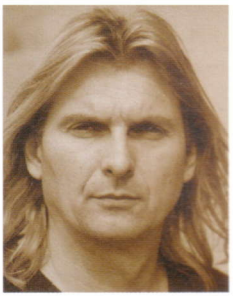
Marcel Vanaud – Baritone (Belgium) *Don Pasquale*

For Opera Ireland, Marcel Vanaud has sung Amanasro, Rigoletto, Gérard and Scarpia and directed masterclasses in Limerick. After studying at Brussels Conservatoire and in Liége, he spent seven years with Opéra de Wallonie before beginning his international career at La Monnaie in Brussels in the three Mozart/DaPonte operas. A regular guest at opera houses all over Europe and in North and South America, his repertoire includes Verdi's Nabucco, Ezio *(Attila),* Francesco *(Masnadieri),* Stanker *(Stiffelio),* Miller, Luna, Germont, Boccanegra, Renato, Carlo *(Forza del destino),* Rodrigue, Iago and Ford as well as other Italian baritone parts, the main French bariton Martin roles, and Wagner's Dutchman. In 1998 he made his La Scala debut in the premiere of Giacomo Manzoni's *Dr Faustus,* and he has also appeared in Hindemiths *Cardillac,* Gottfried von Einem's *Dantons Tod* and Igor Stravinsky's *Oedipus* Rex. In 1998 he sang Vitellius in EMI's recording of Massenet's *Hérodiade* under Michel Plasson; and he has also recorded a CD recital of Verdi baritone arias.

Dieter Kaegi (Switzerland) *Director*

Dieter Kaegi, Artistic Director of Opera Ireland, has directed twelve operas for the company. Born in Zurich, he studied Musicology and German Literature there and in Paris. After posts at ENO, Zurich and Düsseldorf, he was Director of Productions at the Aix-en-Provence Festival from 1989 to 1998. His recent productions include Rosenkavalier and Freischütz in Seattle; Tristan in Monte Carlo; Fidelio, Idomeneo and Figaro in Copenhagen; Holländer, Guillaume Tell and Fidelio in Liège; Entführung and Roméo et Juliette in Geneva and Houston; Rigoletto in Orange; Anna Bolena in Metz; Lustige Witwe, Barbe-bleue, Bluebeard's Castle and Martinu's Ariane in Strasbourg; Fille du régiment in St Gallen; The Golden Cockerel in Perm; Aida, Otello and Giovanna d' Arco in Lubeck; Entführung in Nancy; Hamlet in Prague; Falstaff at Montepulciano Festival; Salome in Belgrade; Entführung in Helsinki; Masnadieri in Gelsenkirchen and Liege; Aida in Erfurt, Monte-Carlo and Seoul; and Semiramide for the Rossini Festival in Pesaro, Madrid and Turin. Most recently he directed Der Rosenkavalier in Monte-Carlo and Ariadne auf Naxos in Bratislava.

Thomas Märker (Germany) *Lighting designer*



Thomas Märker, who has previously lit Opera Ireland's *Faust* and *La Cenerentola,* has been head of the lighting department for the Hessen State Theatre in Wiesbaden since 1998, where he has artistic and administrative responsibility for up to 25 productions in a season. He organises the lighting for the International Maifestspielen in Wiesbaden and is responsible for the planning and realisation of international guest performances by the Wiesbaden ballet company in places as far away as Tokyo and Osaka. Since 1998 he has also worked as a freelance light designer for the High School of Music and Acting in Frankfurt. Outside Germany, he has lit *Carmina Burana, Cavalleria rusticana* and *Tosca* in Bergen in Norway, and *Wozzeck* in Tel Aviv. Last year he was lighting and technical designer for an open-air production of *Tosca* in Las Palmas. This summer he will be responsible for the planning and conceptual development of an open-air festival on a floating stage in South Germany.

Gianluca Martinenghi (Italy) *Conductor*

Milan-born Gianluca Martinenghi graduated in piano before studying conducting under the guidance of Donato Renzetti and Gianandrea Gavazzeni. He has conducted at Teatro Comunale of Bologna, Teatro Bellini of Catania, Teatro Lirico of Cagliari, Teatro Donizetti of Bergamo, Teatro Pergolesi of Jesi, Teatro Coccia of Novara, Gran Teatro de Cordoba and also Orchestra Sinfonica Siciliana and Orchestra Regionale dell'Abruzzo. He has conducted *La traviata* and *Carmina Burana* in Catania and *Don Pasquale* and *Il campanello,* as well as the first performance of *La passione for Chorus and Orchestra* by Carlo Galante, at Bergamo. In Palermo he has conducted several symphony concerts as well as Bellini's *I Capuleti e i Montecchi,* Britten's *Noye's Fludde* (recorded in CD), Henze's *Pollicino* and *Una favola per caso* by Gregoretti and Sani. Recently he conducted *La figlia del Reggimento* in Bergamo, *La sonnambula* at Comunale of Bologna, *Il Barbiere di Siviglia* at Teatro Villamarta of Jerez, *Les Pêcheurs de perles* in Palma de Mallorca and Verdi's *Otello* at Teatro Sociale of Rovigo.

Lutz Schwarz (Germany) *Assistant Director*

After studying law in Passau and Angers, France, Lutz Schwarz, born 1970, attained a degree in opera direction of the Academy of Music and Drama in Hamburg, Germany, with Prof. Götz Friedrich, Peter Konwitschny and Ulf Schirmer. He gained valuable experience as assistant director at several opera houses, including Münster, Erfurt, Vienna and Monte Carlo. Lutz Schwarz has directed several operatical productions such as the *School of Wives, Hänsel and Gretel, le cantatrici villane, the Magic Flute*. On the invitation of the Conservatoire National de Strasbourg he worked as guest university lecturer of opera direction. He assisted Dieter Kaegi in staging *Aida* and *Rosenkavalier* in Erfurt, Monte Carlo and Liège.

Bruno Schwengl (Austria) *Designer*

Bruno Schwengl was educated as a graphic-, set- and costume designer. He works mainly in opera and ballet, with occasional ventures into the world of drama. In the past years he has designed for opera companies in London, Copenhagen, Zürich, Geneva, Munich, Vienna, New York and many other American opera companies. In Ireland he worked for Wexford Festival Opera (*Cherevichki* and *Das Liebesverbot)*, Story Tellers, Second Age, the Gate Theatre (including *The Picture of Dorian Gray, A Tale of Two Cities, Lady Windermere's Fan, Cyrano de Bergerac* and *As You Like It) For* Opera Ireland, he has designed *Lucia di Lammermoor, Martha, Così fan tutte, Macbeth, Eugene Onegin, The Merry Widow* and *Cavalleria rusticana/Pagliacci and Katya Kabanova* .His most recent production was *Der Rosenkavalier* for Opera de Monte Carlo.

Mairéad Hurley (Ireland) *Repetiteur*

Mairéad Hurley studied at the RIAM in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as repetiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and repetiteur. For Opera Ireland Mairead Hurly has worked on *La Bohème, Macbeth, The Gypsy Baron, The Merry Widow, Les contes d'Hoffmann, Die Fledermaus, Il barbiere di Siviglia, Aida, Der fliegende Holländer, Madama Butterfly, Don Carlo, Carmen, Andrea Chénier, Rigoletto, Die Zauberflöte, Faust,* and two different productions of *La traviata.* She has also worked with OTC, ONI, Wexford Festival and the RTÉ Proms. Productions for ONI include *Idomeneo, Hansel and Gretel, The Magic Flute, Fidelio* and *Don Giovanni.* She has been the accompanist for all of Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course.

Cathal Garvey (Ireland) *Chorus master*

Cathal Garvey made his Opera Ireland debut with *Boris Godunov* in 1999 and has since worked on over thirty operas including, *Aida, Lady Macbeth of Mtsensk, Flying Dutchman, Silver Tassie, Don Carlo, Carmen, Queen of Spades, Andrea Chenier, Jenufa, Rigoletto* and *Orfeo ed Euridice* . Born in Cork, he studied violin and piano at the Cork School of Music, completed a Masters Degree in Conducting at UCC and did two years of further study at Moscow Conservatory. He is Musical Director of the Dun Laoghaire Choral Society and from 2001 - 2006 was Principal Conductor of the Dublin Orchestral Players. He has recently conducted the NSO, the RTÉ Concert Orchestra, the Orchestra of St. Cecila, the Ulysses Orchestra, the Irish Sinfonia, the Dublin Baroque Players and the RIAM Wind Ensemble. He conducted IORC's *Me and My Girl, Oliver* and *Oklahoma* in Cork and Dublin, and *Broadway Classics* in the NCH. He has also acted as Chorus Master and Assistant Conductor for Opera Theatre Company, Opera South, Lyric Opera, and Anna Livia Opera.

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Gaetano Donizeti

Sung in Italian with English Surtitles

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DIRECTOR:	Gavin Quinn
DESIGNER:	Bruno Schwengl
LIGHTING DESIGNER:	Thomas Märker
ASST. DIRECTOR:	Niall Morris
REPETITEUR:	Dearbhla Collins

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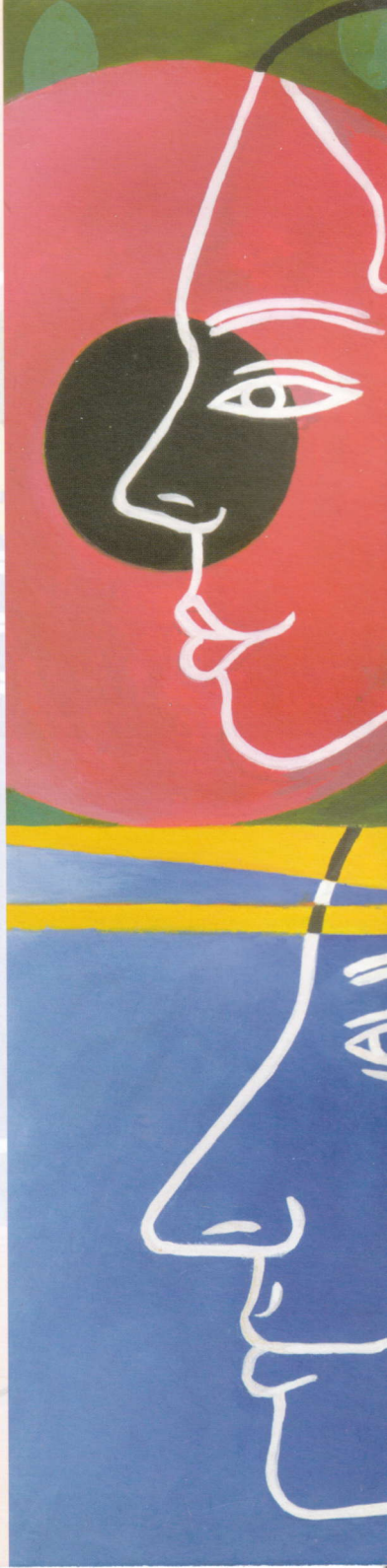
There will be a 20 minute interval after Act I

Surtitle Translation
Jonathan Burton
by arrangement with the Royal Opera, Covent Garden

CAST

FIORDILIGI:	Sara Galli
DORABELLA:	Mary Bowen
DESPINA:	Sandra Oman
FERRANDO:	Federico Lepre
GUGLIELMO:	Josef Wagner
DON ALFONSO:	Peter Edelmann



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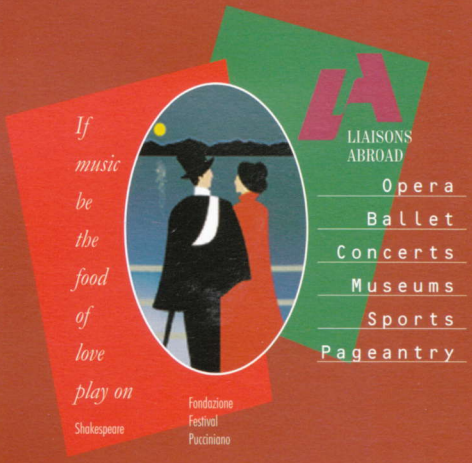

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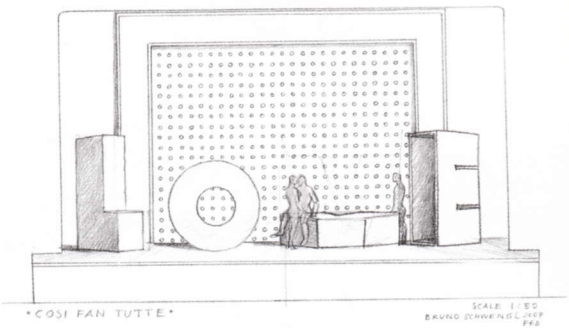
Despina, disguised as a doctor, restores the "dying" suitors to life with the help of a very large magnet. They instantly demand kisses, the sisters refuse, and the act ends with no one quite sure how this fraught situation is going to resolve itself.

COSÌ FAN TUTTE

The plot at a glance



The opera is set in Naples. Two young officers, Ferrando and Guglielmo, boast about the fidelity of their respective fiancées Dorabella and Fiordiligi. Their philosopher friend Don Alfonso maintains that all women are fickle, and he lays a wager that he can prove these particular girls' frailty – if the officers will agree to play a little game. Alfonso tells the sisters that war has been declared and that their fiancés must join their regiment immediately. There is a tearful farewell and the girls make vows of fidelity to their loved ones.

Alfonso bribes the sisters' maid Despina to introduce her mistresses to a pair of young "foreigners", actually Ferrando and Guglielmo in disguise, who make advances, each one targeting the other's sweetheart. The sisters steadfastly refuse to have anything to do with their suitors, and the delighted officers claim victory. But Don Alfonso points out that the test is only just beginning. He and Despina devise a plan. In apparent despair at the girls' hard-heartedness, the men pretend to take poison. Despina, disguised as a doctor, restores the "dying" suitors to life with the help of a very large magnet. They instantly demand kisses, the sisters refuse, and the act ends with no one quite sure how this fraught situation is going to resolve itself.

Fiordiligi and Dorabella begin to thaw, and Despina encourages them to indulge in a little flirtation with the suitors. Guglielmo goes to work on Dorabella. He gives her a little golden heart, at the same time relieving her of the locket containing Ferrando's portrait. Ferrando is devastated by Dorabella's apparent betrayal of him. Fiordiligi resolves to dress in Guglielmo's spare uniform and join him at the battle front. But she is interrupted by Ferrando, who makes one final onslaught. This time, he overcomes her resistance.

Everything is ready for the double wedding, with Despina now playing the notary. Just as they are about to sign the marriage certificates, the sound of the army returning is heard. A hasty exit of the two suitors is followed by the sudden re-appearance of the original boy friends. They spot the marriage certificates, demand an explanation, then draw their swords and rush out to slay the "foreign" upstarts. They return, carrying two discarded disguises. More explanations, accusations, remorse and forgiveness follow before final reconciliation.

A Man of Many Fine Words

The poet who provided Mozart with the librettos for his trio of Italian comic masterpieces was born as Emanuele Conegliano in Ceneda (now Vittorio Veneto) in 1749. The Coneglianos were Jewish, but when Emanuele's widowed father remarried in 1763, the entire family converted to his new wife's Christian faith. In accordance with the prevalent custom, they also adopted the surname of the baptising bishop, Da Ponte, and the eldest son assumed the prelate's Christian name, Lorenzo. All three sons trained for the priesthood, with Lorenzo excelling in his studies of Latin, Greek and Italian literature. He took minor orders in 1765 and was ordained to the priesthood in 1773, but apparently never held any clerical position.

Even while he was in the seminary he was spending considerable time in Venice where he had taken as mistress a married woman named Angiola Teipolo. After his ordination he moved to Venice on a full-time basis, but after a year he obtained a teaching position in the nearby Treviso. His sexual peccadilloes led to his dismissal from this job and, ultimately in 1779, to his exile from Venice. He was now 30 years old, and living from hand to mouth, basically impoverished. In fact, this was to be his status throughout his entire life. He never had much money, being very poorly paid for the many opera librettos he eventually was to write and failing in all his business ventures. How he managed to survive and even to support the woman who eventually became his common-law wife (not to mention their four or five children) is a complete mystery. He was a devoted son and for many years sent money to his family back in Italy, even when he really didn't have any. This family included his father, stepmother, brothers and a number of half-siblings.

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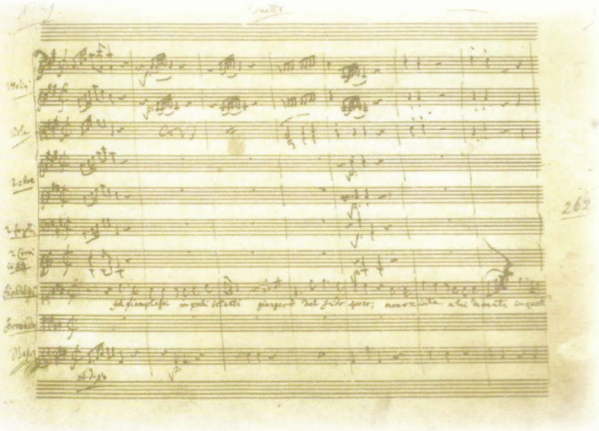
After leaving Venice, Da Ponte knocked around for a couple of years in the Austrian Empire (including Dresden, where he hoped, in vain, to become court poet, a position which meant that he would write libretti for operas to be performed in the state theatre). Failing to find work in Dresden, da Ponte then headed to Vienna, arriving in 1781. At this time Emperor Joseph II had abolished the Italian opera theatre in favor of German singspiel (Mozart provided Die Entfürung aus dem *Serail* for

this theatre in 1782). However, the Emperor changed his mind, and revived Italian opera a year later. Da Ponte was in the right place at the right time, and managed to get himself appointed poet to this theatre (A recommendation from Metastasio, who lived in Vienna and who had become friends with Da Ponte, didn't hurt.) At this time Da Ponte met Mozart, and their collaboration got underway.



Mozart and Da Ponte worked in a true collaborative relationship in producing their three joint operas. For example, during the writing of *Don Giovanni*, which was premiered in Prague, Mozart and Da Ponte occupied apartments on opposite sides of the same street and used to communicate with each other by yelling back and forth. One of Da Ponte's mistresses during his ten years in Vienna was Adriana Gabrieli, a fine singer with a stupendous range, known as "La Ferrarese". Mozart hated this woman, but nonetheless Da Ponte prevailed on him to cast her as Fiordiligi. However, Mozart got even by writing the extremely taxing aria "Come scoglio" for her to sing.

When Joseph II died, in 1790, imperial support of the opera ended. Mozart died in 1791, the same year that Da Ponte left Vienna after losing his job as poet to the Italian opera company. He went to Trieste first where in 1892 he met and married (common-law probably) an English woman called Nancy Grahl. In 1793 they moved to England where Da Ponte had connections. He got himself appointed poet to Italian opera at the King's Theatre, where worked intermittently until 1804, when he decided to move to New York.

Da Ponte remained in the United States until his death at the age of 89 in 1838. He initially settled in New York, where he first tried to earn a living by opening a grocery store in the Bowery. In 1805 he moved with his family to Elizabethville, a small town in Pennsylvania. The grocery store he opened failed, and in 1807 he returned to New York. He made one more foray into Pennsylvania; from 1811 to 1818 he lived in Sunbury, where his in-laws, the Grahls, had settled. In 1818 he moved to Philadelphia, having been unable to make a living in Sunbury, and finally, in 1819 returned to New York for the last time.

Da Ponte had previously met and become friendly with Clement Clark Moore, the author of *A visit from St. Nicholas*. Moore's father was a bishop and the president of Columbia College (now Columbia University) and, through the auspices of the Moores, Da Ponte became the first professor of Italian at Columbia. As this was an unpaid job, he struggled to make a living by teaching; opening an Italian book store, bringing Italian opera companies to the United States and various other enterprises. He brought famous singers to New York, for example Manuel Garcia and his daughter Maria, later Maria Malibran. However artistically successful these opera productions may have been, they lost money and soon the project was abandoned.

Da Ponte, who had become an American citizen in 1828, died ten years later, and was interred in the Catholic cemetery at 11th Street and Fifth Avenue. The planned headstone never materialised, and so Da Ponte's burial place, like Mozart's, is unknown.

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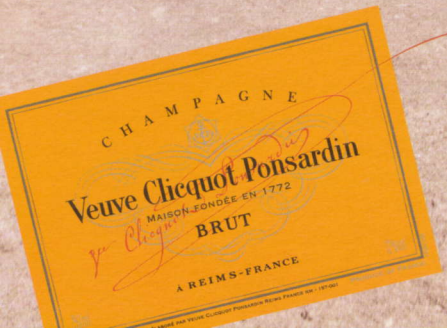

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The Making of a Lyrical Comic Masterpiece

The year 1788 was an unlucky one for Mozart. He had little work, few pupils, an ailing wife, and not enough to make ends meet despite his imperial post which brought him almost as little cachet as money. During the summer he planned a series of subscription concerts at a casino in Vienna, and wrote three symphonies (presumably) for them, his last and greatest three, Nos. 39-41. But the concerts did not draw enough subscriptions and had to be cancelled.

In January 1789 the Emperor Joseph II, now returned from the Turkish war, decided to suspend the Italian opera in Vienna altogether; it was losing too much money. Mercifully Lorenzo Da Ponte elaborated a subscription scheme which convinced the Emperor not to disband his company.

In April Mozart was invited by his pupil and friend Prince Karl Lichnowsky (later a friend to Beethoven too) to travel with him to Berlin. On their journey they halted in Prague, where Guardasoni commissioned a new opera from Mozart (it was *La clemenza di Tito,* not written until 1791 when Guardasoni's troupe returned to Prague from a season in Poland); in Dresden and Leipzig, where Mozart made new friends and gave concerts; then to Potsdam where King Friedrich Wilhelm II at last welcomed the composer from whom he had long desired a visit. Mozart played for him, was commissioned to write six string quartets which would do justice to the king's excellent cello technique (he completed three), and six easy piano sonatas for Princess Friederike (only one, 576 in D, a difficult work, was finished).

The king is said to have offered Mozart a post as Kapellmeister, which Mozart refused out of loyalty to Joseph II. This is hard to believe: Joseph had given him little work (some dance-music), little salary, and not much appreciation though he was a good man and kindly employer in a city where Mozart enjoyed living. In Berlin Mozart made an enemy of the Court Chamber Music Director, Duport, by criticising the Royal Orchestra's ensemble and the playing at the opera. Prussia was a stiffer place

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to live and work than Vienna, but it would have offered appreciation and gainful employment. Mozart, though still in his early thirties, turned down this offer, and offers to work in Prague, and the chance to visit London. Vienna did not appreciate his work, but it had become his home. He was an early Aquarian, strong-willed but not ambitious or pushing; he preferred to work at leisure, spurred only by the imminence of a deadline. If he had moved, with his family, to Prague, Berlin, or London he could well have lived to a ripe age. Mozart was dogged about his roots, his conditions of work, the society around him. Vienna did not favour him but he preferred Vienna. We must lament his destiny, but he chose it.

He was reunited on 4 June with his much-missed wife in Vienna (one of his letters to her about his sexual longing for her is most moving, if you are not too prudish), and settled down to his commissions. By July the Emperor had ordered a revival of *Figaro.* On 29 August it took place very successfully. The Emperor decided to commission a new comic opera from Mozart for Vienna. Da Ponte was again to be the librettist. Gossip, written down much later, says that the Emperor proposed the subject, a comedy of couples in which the men are persuaded to test the faithfulness of their future brides by trying to seduce the other lady and succeeding – it had been a recent topic of Viennese gossip, we are informed. However Abbate Casti had in 1785 already provided Salieri with a libretto, *La grotta di Trofonio,* on a similar story in which a magician invites two loving couples into his cave and enchants them into changing partners. Before that in 1753 Jean Joseph Vadé had written for Antoine Dauvergne the libretto *Les troqueurs,* hailed as the first French plot worked out in Italian comic manner; here too a pair of couples indulge in a genteel equivalent of wife-swapping.

Mozarthaus Vienna.

Da Ponte has been credited with creating the libretto of *Così fan tutte* out of his own head. He may have believed so, but no dramatic plot is new, only some of the topical features. The idea of couple-swapping was, it seems, a standard *lazzo* in improvised *commedia dell'arte* plays; and the notion of disguise to test the chastity of a wife goes back to the myth of Cephalus and Procris in Ovid's *Metamorphoses* (copied by Ariosto). Art and life reproduce one another; truth is what matters. Da Ponte accepted the subject, as did Mozart who had fallen in love with Aloysia Weber and then married her sister Constanze on the rebound. The story is a natural one, even without disguises: the same subject served Frederick Lonsdale in *On Approval* and indeed Shakespeare in *A Midsummer Night's Dream.*

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Between early September, when he first worked on the scenario with Da Ponte, and the end of December, when he invited Haydn and (Mozart's regular, loyal, source of much-needed money) Baron Puchberg to hear it, Mozart had plenty of time to elaborate the plot with Da Ponte to his own complete creative satisfaction. He had very little other work: the major composition of this time is the clarinet quintet, K. 581, completed on 29 September. A sketch for its finale became Ferrando's "Ah lo veggio'.

Mozart's singers were all in Vienna. Louise Villeneuve, the Dorabella, had recently arrived there but between August and October Mozart had composed three arias for her to interpolate in other operas. The character of Dorabella shows how fully he appreciated this singer's qualities. For Vincenzo Calvesi, the Ferrando, Mozart had composed in 1785, the year of this tenor's arrival in Vienna, two additional numbers for *La villanella rapita,* a vocal quartet and trio. Calvesi had partnered Michael Kelly as the Antipholus twin in Stephen Storace's *Gli equivoci.* He had a reputation in Italy as well as in Vienna, and for once Mozart wrote a fine tenor heroic role in comic opera.

Fiordiligi was composed for Adriana Ferraresi del Bene who was Da Ponte's current mistress. She was ugly and not a talented singer, but admired by some for her eyes and her pretty mouth. Burney had heard her as a girl in Venice and much admired her high E 'on which she dwelt for a considerable time in a fair, natural voice'. We cannot, however, be certain that Mozart wrote Fiordiligi for the voice applauded by Burney in 1770. There were two sisters, also called Ferraresi, daughters of a Prince Gabrielli's cook, and they also sang; one of them, Caterina Gabrielli was very famous. Mozart's Dorabella was neither of these, though O. E. Deutsch assumed that Fiordiligi's real name was Francesca Gabrielli.

In the rest of the cast the Despina was Mozart's first Cherubino, Dorothea Sardi-Bussani, wife of the company's manager and a favourite young singer in her own right. Guglielmo was sung by Mozart's first Figaro, Francesco Benucci, his Don Alfonso by the manager, Francesco Bussani. He was thus familiar with all six members of the cast. In December he had already composed a long and brilliant aria for Benucci as Guglielmo, "Rivolgete a lui lo sguardo", too long for its dramatic context and entered separately into his private catalogue. Also another aria, "Donne vaghe", in E flat major which Alfred Einstein presumed to be intended for Despina.

Mozart thus had four months, seldom interrupted by other work, in which

In 1934 Così fan tutte *became a cornerstone of England's new Glyndebourne Opera: its production there, under Carl Ebert and Fritz Busch, was generally hailed as a more distinguished and perfect interpretation of the opera than had been seen and heard anywhere in living memory.*

to prod Da Ponte into making a libretto which suited all his purposes, for singers all familiar to him. We know that both he and Da Ponte were procrastinatory creative artists, and that Mozart always required many alterations by a librettist. We can see that *Così fan tutte* is an exquisitely manoeuvred and polished libretto, and we can hear that Mozart lavished on it a quantity of the finest operatic music he ever composed. In no way does it sound like hurried workmanship. He must have spent October and November on it, even while playing skittles or going on excursions.

In December 1789 Mozart may have given his singers their music and rewritten an aria each for Dorothea Sardi and Benucci, so that they would know their parts in time for the run-through, with piano presumably, at Mozart's apartment on New Year's Eve. During January orchestral parts were copied, study proceeded. On 21 January the first rehearsal with orchestra took place in the Burgtheater: Haydn and Puchberg were also invited to this. Mozart mentioned in a letter that Salieri was plotting against *Così fan tutte* but that his plots were being completely undermined. Nobody has left reports of the rehearsals, and there are few accounts of the premiere in what was then called the Burgtheater on 26 January 1790 (the eve of Mozart's thirty-fourth birthday). Count Zinzendorf found the music 'charming, and the subject rather amusing' – high praise from him, but not as rare as some commentators believe. The *Journal des Luxus und der Moden,* published in Weimar, announced 'an excellent work by Mozart ... That the music is by Mozart says, I believe everything' – this could have been taken as uncomplimentary by reactionary music-lovers in Germany where Mozart's music was already thought too complicated and noisy, lacking popular charm. In this respect it may be significant that the copyist Lansch, who had brought out most of *Figaro* only a few days after the premiere, this time waited until 20 February and then offered for sale only the overture and one vocal number, the duet No. 23 "II core vi dono". It may be supposed from this that *Così fan tutte* roused little interest in Vienna. But there were further performances on 28 and 30 January, and on 7 and II February. On 20 February Mozart's protector Joseph II died. His successor Leopold II showed no interest in Mozart at all. One might almost date the start of Mozart's decline from Leopold's arrival in Vienna on 13 March.

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Così fan tutte was resumed in Vienna on 6 and 12 June (this last performance conducted by the composer – though he is liable to have conducted some early performances as well), then on 6 and 16 July and on 7 August. After that it was dropped until long after Mozart's death.

On May Day 1791 the first performance elsewhere was given: it was by the Mainz company in Frankfurt-am-Main, in German as *Liebe und Versuclung;* the *only* extant extant criticism is scornful of such complicated music. Guardasoni's company played it in Prague, always in Italian of course. On 5 October it was also performed in Italian at Dresden.

There were many German performances, increasingly with altered libretti and plots, since, the post-French-Revolution attitude regarded womanhood as almost sacred. *Così fan tutte* was given in Italian at the Haymarket Theatre in London in l8I1 and 1819. But throughout the nineteenth century its contents were considered very distasteful, unworthy of Mozart, therefore altered. It was not until 1896 that Hermann Levi in Munich presented the opera more or less as Da Ponte and Mozart wrote It. In 1900 Mahler in Vienna followed suit. London in 1910 realised with surprise what a delightful and charming opera it was, when Thomas Beecham presented it. *Così fan tutte* became a great attraction in Germany and Austria after this, particularly as conducted by Richard Strauss, who played the harpsichord continuo in the recitatives himself with many a witty turn of musical phrase.

In 1934 *Così fan tutte* became a cornerstone of England's new Glyndebourne Opera: its production there, under Carl Ebert and Fritz Busch, was generally hailed as a more distinguished and perfect interpretation of the opera than had been seen and heard anywhere in living memory. In 1944 almost as much was claimed for the Sadler's Wells production in English in London, where Dorabella as well as Fiordiligi was a soprano, as intended by Mozart. Memory regards this as the inauguration of a new, more realistic attitude to *Così fan tutte*, nowadays accepted as standard practice.

Così fan tutte was being written while the Bastille was being stormed and the *ancien régime* expelled or killed. For a while it survived as an entertainment in that pre-revolutionary manner, elegant, enchanting, and totally unrealistic. As late as 1935 Eric Blom, a discerning Mozartian, could refer to it as 'a world of enchanted artificiality'. This is not the modern approach. We see the comedy as far more serious, far more personal, though not less amusing, even though its words and music are deliberately formalised in the manner of 1789.

William Mann

Mozarthaus Vienna devoted to the life and works of Mozart including the historical apartment.

The bedroom - Domgasse 5 is the only one of Mozart's apartments that still exists today.

Così fan tutte Biographies

Mary Bowen – Mezzo-soprano (USA) *Dorabella*

Mary Bowen made her New York City Opera debut as Mozart's Second Lady and has recently sung Flora in *La traviata* and Sister Mathilde in Poulenc's *The Dialogues of the Carmelites*. She debuted as Mozart's Elvira with Opera Zapopan in Guadalajara in Mexico in 2006 and has also performed Orlofsky in *Die Fledermaus* with the Dayton Opera to critical acclaim. Other roles in her opera repertoire include Richard Strauss's Composer; Rossini's Rosina, Cenerentola and Marchese Melibea; Mozart's Cherubino; and Ravel's L'Enfant with companies all over the United States, including the National Opera Association in Cincinnati, where she created the role of Lilith in Trinkley's *Eve's Odds* in 2000. Mary Bowen is also a frequent concert, oratorio and recital soloist who has performed in the major US cities. She made her New York recital debut on the popular *Concerts at One* Trinity Concert Series at St. Paul's Chapel and recently had her Carnegie Hall debut in Beethoven's *Mass in C*.

Peter Edelmann – Baritone (Austria) *Don Alfonso*

Peter Edelmann, who sang Escamillo in Opera Ireland's *Carmen* in 2002, began his musical studies with his father, bass Otto Edelmann. Since then he has performed a large variety of principal roles, including Eugene Onegin, Orest in *Elektra*, Danilo in *The Merry Widow,* Papageno, Wolfram in *Tannhäuser*, both Falke and Eisenstein in *Die Fledermaus*, Guglielmo in *Così fan tutte*, Don Giovanni and the title role in *Le nozze di Figaro,* at an impressive assortment of houses, including Moscow, Teatro Colon in Buenos Aires, The Dresden State Opera, the Munich Opera, the Vienna State Opera and Volksoper, Paris, Prague, Zurich, Tokyo, Stockholm Royal Opera, San Diego Opera, Opera Hong Kong, New Israeli Opera in Tel Aviv, Macau Music Festival, Madrid, Berlin, Seattle, Naples, Washington Opera, Nancy France, and the Graz Opera. He has made many recordings for television, video and CD; his latest CD is a programme of duets with his brother Paul-Armin on the *Arte Nova* label.

Sara Galli – Soprano (Italy) *Fiordiligi*

Sara Galli studied with Arnaldo Mantovani from La Scala and with Mariella Adani, Bianca Maria Casoni, Katia Ricciarelli, Carlo Bergonzi, Robert Kettelson, Rockwell Blake and Irwin Gage. After several competition successes, she made her debut as First Lady in *Die Zauberflöte* in Bologna. Her wide repertoire embraces Mozart's Pamina, Countess, Elvira and Elettra (Idomeneo); Verdi's Odabella *(Lombardi),* Luisa Miller, Violetta, Amelia *(Boccanegra)* Aida and Desdemona; Puccini's Anna *(Le Villi),* Mimi, Tosca, Butterfly, Angelica, Magda *(Rondine)* and Liu. She has also sung the main soprano heroines of Bellini , Bizet, Donizetti, Gounod, Leoncavallo and Offenbach all over Italy as well as in Oberammergau, Halle, Zürich, Freiburg, Sofia, Tel Aviv, California and New York, where she made her debut at Carnegie Hall in Beethoven's *Mass in C* and Mozart's concert aria for soprano K 505. In oratorio she has also sung in the premiere of Galante's *Un racconto di Natale* in Modena and in Beethoven's *Ninth Symphony* and Rossini's *Pétite Messe Solennelle.*

Federico Lepre – Tenor (Italy) *Ferrando*

Fererico Lepre graduated from the Conservatoire of Udine and made his debut as Don Carissimo in Martini's *La Dirindina* in 1998. Since then he has appeared at the main opera houses of Venice, Trieste, Modena, Lecce and Sassari as well as the Greek National Opera of Athens. He performed in the first performance of Marco Tutino's *Vita* at Teatro alla Scala in Milan and his wide repertoire includes the following roles: Mozart's Don Basilio and Don Curzio; Paolino in Cimarosa's *Il matrimonio segreto*; Rossini's Lindoro *(L'italiana in Algerie),* Mambre *(Mosè in Egitto*), Selimo (*Maometto II* – recorded on DVD under Claudio Scimone), Ramiro *(La Cenerentola)* and Almaviva; Bellini's Tebaldo *(I Capuleti e i Montecchi*); Donizetti's Nemorino, Edgardo *(Lucia di Lammermoor),* Daniele (*Betly*) and Beppe (*Rita).* Verdi's Duke of Mantua and Alfredo; Puccini's Goro *(Madama Butterfly)* and Pong *(Turandot);* The title role in Massenet's *Werther;* Beppe in *Pagliacci;* and Fadinard in Nino Rota's *Il Cappello di paglia di Firenze.*

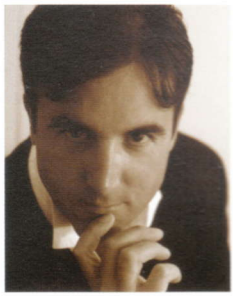
Sandra Oman – Soprano (Ireland) *Despina*

Irish soprano Sandra Oman is the 2004 recipient of the Margaret Burke-Sheridan Award from the Vocal Heritage society of Ireland for her outstanding contribution to opera in Ireland. She studied at the DIT Conservatory of Music, Dublin, graduating with the Conservatory's highest award, the Ely O'Carroll Gold Medal, and later with Graziella Sciutti, Carlo Bergonzi and Conor Farren. Roles have included Clotilde / *Norma* (Opera Holland Park), Despina / *Così fan tutte* and Mimì / *La bohème* (Co Opera), Donna Elvira / *Don Giovanni* (Longborough Festival Opera), Papagena / *Die Zauberflöte,* Eunice Hubble A *Streetcar Named Desire* and Tisbe / *La cenerentola* (Opera Ireland), Susanna / *Le nozze di Figaro* (Cork Opera 2005) and Susanna / *Le nozze di Figaro,* Musetta / *La bohème,* Liù / *Turandot,* and Gilda / *Rigoletto* (Lyric Opera, Dublin). Current engagements include Micaëla / *Carmen* ((Lyric Opera, Dublin), Donna Elvira / *Don Giovanni* (Cork Opera 2005) and an *Opera Gala* (National Concert Hall, Dublin).

Josef Wagner – Bass-baritone (Austria) *Guglielmo*

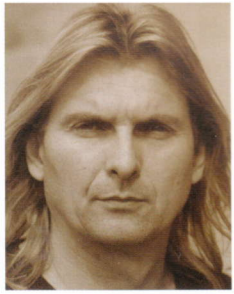
Josef Wagner's earliest roles were Mozart's Alfonso and Dulcamara in *L'elisir d'amore.* Between 2002 and 2005 he was a soloist at the Vienna Volksoper, performing Mozart's Publio and Masetto, Rossini's Alidoro, Pucccini's Colline and Philebos in Zemlinsky's *Der König Kandaules.* He was guest at the Salzburg Opera (Figaro) and at the Festival "Mozart in Reinsberg" (Guglielmo). In 2005/06 he performed Lord Sidney in Rossini's *Il Viaggio a Reims* and Fra Melitone in *La Forza del Destino*) at the Bern Opera. He made his Salzburg Festival debut in 2006 as Don Cassandro in Mozart's *La Finta semplice.* In the current season he is performing Figaro at the Vienna Volksoper and in Holland, Nachtigall (*Meistersinger*) at the Geneva Opera and Papageno in Japan. Future engagements include Herkules in Anton Schweitzer's *Alceste* with the Concerto Köln under the baton of Michael Hofstetter, Lord Sidney at the Israeli Opera and Nick Shadow in Stravinsky's *The Rake's Progress* at the Nantes Opéra.

Gianluca Febo (Italy) *Conductor*

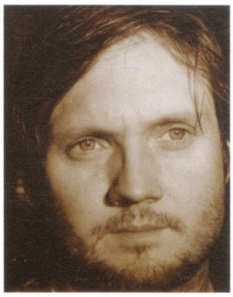


Fascinated by music from a very early age, Gianluca Febo attended the conservatory in his home town of Pescara (Italy), where he studied the violin, as well as orchestral and choral conducting. After graduating from the conservatory A Casella in L'Aquila, he took violin lessons with Michelucci and Farulli in Fiesole (Florence). He continued his violin studies in Switzerland with Larsens, Gulli and Baumgartner at the Lucerne College of Music. He attended master classes in conducting given by Carlo Maria Giulini, Andreas Spörri, Alois Koch and Rudolf Baumgartner. In April 2002 he completed his studies in orchestral conducting under Donato Renzetti. Gianluca Febo has appeared regularly at prestigious music festivals in Switzerland, Italy, Germany, Austria, France, Finland, Japan, Taiwan, South Africa, North and South America. He has performed at the Concertgebouw (Amsterdam), Santory Hall (Tokyo), Johannesburg Concert Hall, Frankfurt's Alte Oper, Salle de la Pleyel (Paris), Osaka Concert Hall, the Tonhalle in Zurich and the KKL in Lucerne.

Thomas Märker (Germany) *Lighting designer*



Thomas Märker, who has previously lit Opera Ireland's *Faust* and *La Cenerentola,* has been head of the lighting department for the Hessen State Theatre in Wiesbaden since 1998, where he has artistic and administrative responsibility for up to 25 productions in a season. He organises the lighting for the International Maifestspielen in Wiesbaden and is responsible for the planning and realisation of international guest performances by the Wiesbaden ballet company in places as far away as Tokyo and Osaka. Since 1998 he has also worked as a freelance light designer for the High School of Music and Acting in Frankfurt. Outside Germany, he has lit *Carmina Burana, Cavalleria rusticana* and *Tosca* in Bergen in Norway, and *Wozzeck* in Tel Aviv. Last year he was lighting and technical designer for an open-air production of *Tosca* in Las Palmas. This summer he will be responsible for the planning and conceptual development of an open-air festival on a floating stage in South Germany.



Gavin Quinn (Ireland) *Director*

Dubliner Gavin Quinn is joint artistic director of Pan Pan, which he co-founded in 1991. He has directed all the company's productions, including his own *Negative Act* (1991); *A Bronze Twist of Your Serpent Muscles* (1995, Best Overall Production at 1st Dublin Fringe Festival); *Standoffish* (2000 City Arts Centre and Adelaide Fringe Festival – Best production, *Advertiser* newspaper); Shakespeare's *MAC-BETH 7* at Project Arts Centre (Best Production nomination, *Irish Times* Theatre Awards, 2004); *One-healing with theatre* (Quinn 2005) Digital Hub, Dublin. Synge's *The Playboy of the Western World* (2006, Oriental Theatre, Beijing); *Oedipus Loves You* (Simon Doyle and Gavin Quinn – Smock Alley Theatre, Dublin). For OTC he has directed *The 4 Note Opera* and *The Magic Flute* (also for English Touring Opera), nominated best 2001 Opera Production, *Irish Times* Awards; and Ian Wilson's *Hamelin* in Sligo in 2003. He also directed Mozart's *Seraglio* for ETO at the Hackney Empire, London. Gavin Quinn is a New York Contemporary Arts Foundation Grant Recipient, 2007.

Bruno Schwengl (Austria) *Designer*

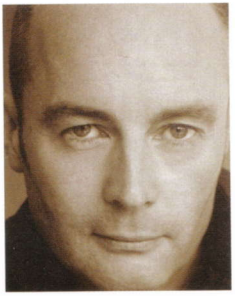
Bruno Schwengl was educated as a graphic, set and costume designer. He works mainly in opera and ballet, with occasional ventures into the world of drama. In the past years he has designed for opera companies in London, Copenhagen, Zürich, Geneva, Munich, Vienna, New York and many other American opera companies. In Ireland he worked for Wexford Festival Opera (*Cherevichki* and *Das Liebesverbot)*, Story Tellers, Second Age, the Gate Theatre (including *The Picture of Dorian Gray, A Tale of Two Cities, Lady Windermere's Fan, Cyrano de Bergerac* and *As You Like It) For* Opera Ireland, he has designed *Lucia di Lammermoor, Martha, Così fan tutte, Macbeth, Eugene Onegin, The Merry Widow* and *Cavalleria rusticana/Pagliacci and Katya Kabanova.* His most recent production was *Der Rosenkavalier* for Opera de Monte Carlo.

Dearbhla Collins (Ireland) *Répétiteur*

Dearbhla Collins, who prepared *Jenůfa, Imeneo* and *La Cenerentola* for Opera Ireland, is a highly-regarded solo pianist, chamber musician and vocal coach who has performed throughout Europe, Japan and the USA. She was RTÉ Musician of the Future in 1987 and has won awards at the Palm Beach Invitational Competition (1993) and the 1991 and 1994 AXA Dublin International Piano Competition. In recent years she has specialised in the song repertoire, partnering singers like Bernadette Greevy, Regina Nathan, Robin Tritschler, Franzita Whelan, Detlef Roth, Lynda Lee and Sam McElroy. She teaches piano at the RIAM where she was John O'Conor's teaching assistant for four years. Last year she directed the Dublin Hugo Wolf Festival and this year worked with the Austrian Embassy in co-ordinating the Mozart 250th celebrations. She is currently Administrator of the Veronica Dunne International Singing Competition and opera consultant to the RDS's Irish "Ring" project. In 1998 she recorded a CD, *Romancing Rebellion* with Kathleen Tynan.

Cathal Garvey (Ireland) *Chorus master*

Cathal Garvey made his Opera Ireland debut with *Boris Godunov* in 1999 and has since worked on over thirty operas including, *Aida, Lady Macbeth of Mtsensk, Flying Dutchman, Silver Tassie, Don Carlo, Carmen, Queen of Spades, Andrea Chenier, Jenufa, Rigoletto* and *Orfeo ed Euridice* . Born in Cork, he studied violin and piano at the Cork School of Music, completed a Masters Degree in Conducting at UCC and did two years of further study at Moscow Conservatory. He is Musical Director of the Dun Laoghaire Choral Society and from 2001 - 2006 was Principal Conductor of the Dublin Orchestral Players. He has recently conducted the NSO, the RTÉ Concert Orchestra, the Orchestra of St. Cecila, the Ulysses Orchestra, the Irish Sinfonia, the Dublin Baroque Players and the RIAM Wind Ensemble. He conducted IORC's *Me and My Girl, Oliver* and *Oklahoma* in Cork and Dublin, and *Broadway Classics* in the NCH. He has also acted as Chorus Master and Assistant Conductor for Opera Theatre Company, Opera South, Lyric Opera, and Anna Livia Opera.



Niall Morris (Ireland) ***Assistant Director***

Niall Morris was born in Dublin and, after a year studying music at Trinity College, won the highest entrance scholarship to the Guildhall School of Music and Drama in London. He then completed his studies at the National Opera Studio. His debut role was Nemorino in Donizetti's *L'elisir d'amore* at Sadlers Wells in London. He then created the role of Davey in Jonathan Dove's *Siren Song* at the Almeida Theatre and was chosen by composer Thomas Adès for the tenor role in his opera *Powder Her Face.* His EMI Classics recording of the Adès work was nominated for a Grammy in the category of Best Opera Recording, 2000. He revisited the role at the Bremen International Festival in 2006, with the Deutsche Kammerphilharmonie. As a member of the successful singing group, The Celtic Tenors, Niall Morris signed an international recording contract with EMI Classics and won a German Echo (Grammy) Award in 2002.

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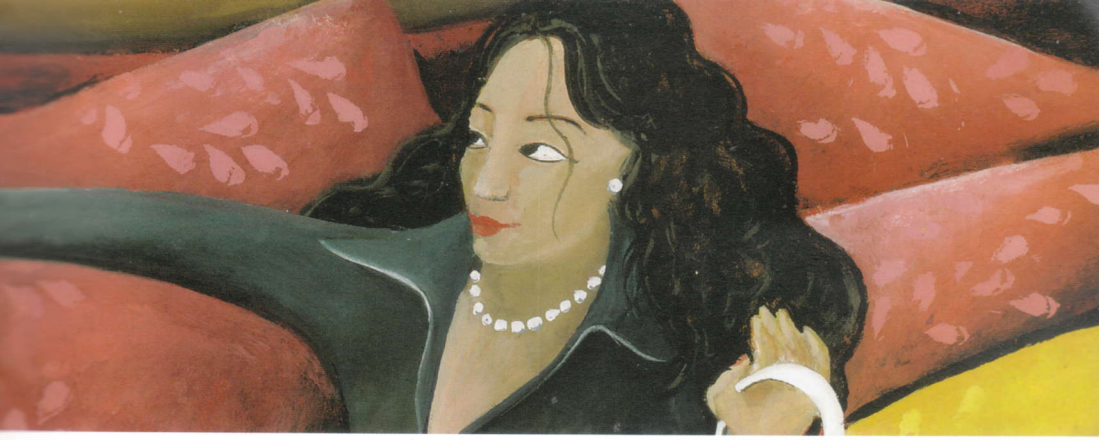

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Denis Wood
Laurence Wyer
Seamus Wynne
William Young

Top: La traviata, 2005

Below: Gianni Schicchi, 2005

DGOS/Opera Ireland Productions 1941 - 2007

A

Allegra, Salvatore
Ave Maria 1959
Il medico suo malgrado 1962

B

Balfe, Michael W
The Bohemian Girl 1943

Beethoven, Ludwig van
Fidelio 1954 1994

Bellini, Vincenzo
La sonnambula 1960 1963
Norma 1955 2003
I puritani 1975

Britten, Benjamin
Peter Grimes 1990

Bizet, Georges
Carmen 1941 2002
Les pêcheurs de perles 1964 1987

C

Charpentier, Gustave
Louise 1979

Cilea, Francesco
Adriana Lecouvreur 1967 1980

Cimarosa, Domenico
Il matrimonio segreto 1961

D

Debussy, Claude
Pelléas et Mélisande 1948

Delibes, Léo
Lakmé 1993

Donizetti, Gaetano
Don Pasquale 1987 2007
L'elisir d'amore 1958 1996
La favorita 1942 1982
La figlia del reggimento 1978
Lucia di Lammermoor 1955 1991

F

Flotow, Friedrich von
Martha 1982 1992

G

Giordano, Umberto
Andrea Chénier 1957 2002
Fedora 1959

Gluck, Christoph W
Orfeo ed Euridice 1960 2004

Gounod, Charles
Faust 1941 2006
Roméo et Juliette 1945

H

Handel, George F
Giulio Cesare 2001
Messiah 1942
Imeneo 2005

Humperdinck, Engelbert
Hänsel und Gretel 1943 1994

J

Janáček, Leoš
Jenůfa 1973 2004
Katya Kabanova 2000

L

Lehár, Franz
The Merry Widow 1997

Leoncavallo, Ruggiero
Pagliacci 1941 1998

M

Mascagni, Pietro
L'amico Fritz 1952
Cavalleria rusticana 1941 1998

Massenet, Jules
Manon 1952 1980

Werther	1967 1977

Mozart, Wolfgang Amadeus

Così fan tutte	1993 2007
Don Giovanni	1943 2003
Idomeneo	1956
Die Entführung aus dem Serail	1949 1964
Le Nozze di Figaro	1942 1997
Die Zauberflöte	1990 2005

Mussorgsky, Modest

Boris Godunov	1999

O

Offenbach, Jacques

Les contes d'Hoffmann	1945 1998

P

Puccinelli, Amilcare

La Gioconda	1944 1984

Puccini, Giacomo

La Bohème	1996 2006
Gianni Schicchi	1962 2005
Madama Butterfly	1942 2000
Manon Lescaut	1958 1991
Suor Angelica	1962
Tosca	1941 2004
Turandot	1957 1986

Previn, André

A Streetcar Named Desire	2006

R

Reflice, Ildebrando

Cecilia	1954

Rossini, Gioachino

Il barbiere di Siviglia	1942 1999
La Cenerentola	1972 2006
L'Italiana in Algeri	1978 1992

S

Saint-Saëns, Camille

Samson et Dalila	1942 1979

Shostakowich, Dmitri

Lady Macbeth of Mtsensk	2000

Smetana, Bedrich

The Bartered Bride	1953 1976

Strauss, Johann

Die Fledermaus	1962 1998
Der Zigeunerbaron	1964 1997

Strauss, Richard

Der Rosenkavalier	1964 1984
Salome	1999

T

Thomas, Ambroise

Mignon	1966 1973

Tchaikovsky, Peter Ilich

Eugene Onegin	1969 1997
The Queen of Spades	1972 2002

Turnage, Mark-Anthony

The Silver Tassie	2001

V

Verdi, Giuseppe

Aida	1942 2000
Un ballo in maschera	1949 1992
Don Carlo	1950 2001
Ernani	1965 1978
Falstaff	1960 1998
La forza del destino	1951 1973
Macbeth	1963 1997
Nabucco	1962 1986
Otello	1946 1981
Rigoletto	1941 2004
Simon Boccanegra	1956 1974
La traviata	1999 2005
Il trovatore	1941 1995

Victory, Gerard

Music Hath Mischief	1968

W

Wagner, Richard

Der fliegende Holländer	1946 2001
Lohengrin	1971 1983
Tannhäuser	1943 1977
Tristan und Isolde	1953 1963
Die Walküre	1956

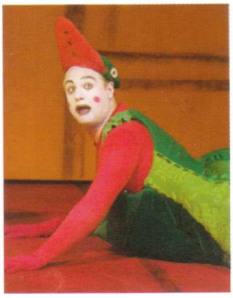
Wolf-Ferrari, Ermanno

Il segreto di Susanna	1956

Z

Zemlinsky, Alexander von

Eine florentinische Tragödie	2005



Top: Imeneo, 2005

Below: The Magic Flute, 2005

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